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The Architectural Review

50 YEARS

This number of the REVIEW marks the beginning of its fifty-first year of architectural journalism. To celebrate the event it breaks a rule of fifty years' standing and discloses the ever-present thread of policy which has linked what may sometimes superficially have appeared to be a series of isolated enthusiasms. Following an editorial foreword (pp. 21-26) a retrospective survey (pp. 27-36) picks out the REVIEW's architectural landmarks of fifty years, from the neo-Georgian revival through the first signs of upheaval to the revolution, and on to the establishment of a new architecture. But what is of even greater augury for the future is the endeavour, running throughout the story, to re-establish the supremacy of the eye.

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THE COVER THE ARCHITECTURAL REVIEW is fifty years old this month. The painted panel which is reproduced as this month's cover is just about thirty years older. At first sight there may seem to be little connection between these two statements. But a connection there is. For among the REVIEW's contents this month is an article (*William Morris at St. James's Palace*, by Charles Mitchell), in which, practically for the first time, work of the firm founded by William Morris is treated as a subject for detailed historical research. In other words, the era immediately preceding that which saw the founding of the REVIEW is now far enough off to be seen as History. The panel on the cover is from the Armoury at St. James's Palace, and was designed for Morris, Marshall and Faulkner by Philip Webb; its colour scheme is olive green and gold. All the photographs of these decorations were taken by Helmut Gernsheim for the Warburg Institute, and are reproduced by gracious permission of His Majesty the King.

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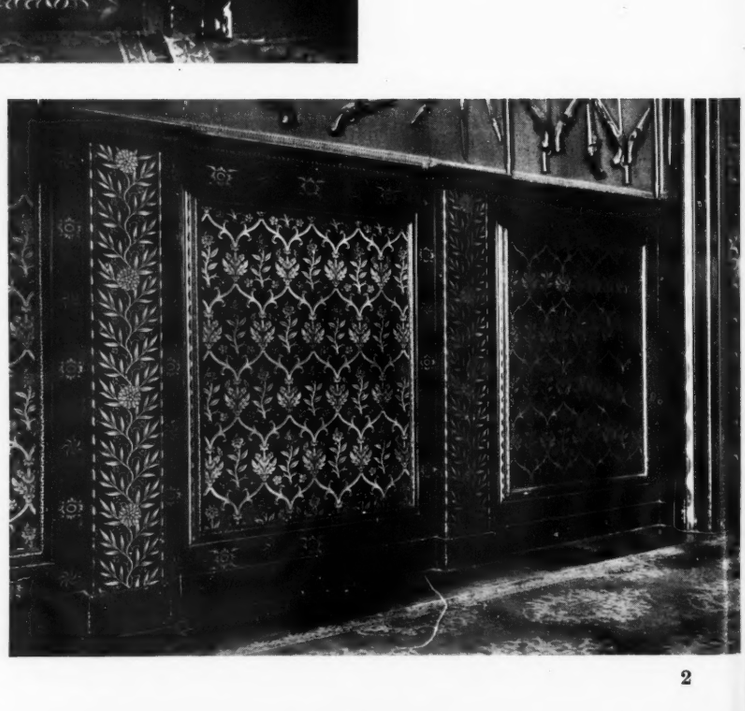
A PIONEER IN ST. JAMES'S PALACE

In 1866 Morris, Marshall, Faulkner and Company were commissioned to redecorate two rooms, the Armoury and Tapestry Room, in St. James's Palace ; the work was completed by the middle of January, 1867. To appreciate the significance of this one has to remember that in 1866 William Morris was not yet thirty and that the first modest public success of the firm bearing his name had been achieved only four years before, at the Exhibition of 1862. How a commission of this unexpected nature came their way remains shrouded in mystery ; all that is known about the subject, and about the firm's later work at the palace, is related by Mr. Charles Mitchell on pages 33-35, in an article based on research into the Office of Works papers in the Public Record Office. Above is the door of the Armoury, and right, part of the dado in the same room. The colour scheme is olive green and gold. (Photographs reproduced by gracious permission of His Majesty the King.)



the architecture of

BUREAUCRACY

&

the architecture of

GENIUS

The re-emergence of team-work in the planning and design of buildings in combination with the improved methods of factory production have resulted in a new architecture of bureaucracy. The procedure of work differs from that which went to produce the gothic building owing more to the development of scientific means for attaining mechanical precision than to any other factor. (Mechanical precision, it has been said, is the only really original contribution of our age to the works of man). But parallel with the development of this architecture, there are still the few individuals working independently to create the architecture of genius—that is, the prototypes that will set the standard in the next stage of bureaucratic development. In the following article Professor Hitchcock gives his reasons for using these terms to describe the two main tendencies in contemporary architecture, and illustrates his argument with examples from Europe and America.

By Henry-Russell Hitchcock

THE early twentieth century, in considering its own cultural phenomena, was much obsessed with time, or more precisely, with pace of development. Many who were not technically Futurists were all for rushing headlong into the future, while others, who admitted no antipathy in principle to technieal or artistic change favoured only a slow and measured departure from the tried ways of tradition. As regarded architectural developments neither side, perhaps, fully realized the rapidity with which a new way of building was coming into general use regardless of their polemics: the real question was less whether the pace of technical advance should be forced or held back than how to cope *architecturally* with developments that had already taken place, in some cases several generations earlier! But criticism of architecture down almost to the war was frequently and tediously concerned with whether buildings were "advanced" enough or too "advanced."

In the twenties such great innovators of the beginning of the century as Perret and Wright were often castigated because their practice did not conform to the particular rigours of architectural expression which a younger generation were establishing. This was the more ironic because so many of the positive qualities of the new architecture derived from the work of these older men. It is worth while to compare such a house as Wright's Millard house in Pasadena, much criticized in the twenties, with the houses or even the projects of the same period of the early twenties by Le Corbusier, which were thought to have established a more advanced canon. In a retrospective view more than twenty years later, it is not the differences but the similarities which strike one. In both, the living rooms are raised off the ground and carried up two storeys, with the service accommodations and bedrooms on two separate floors behind; in both, the front of the living room opens through grouped doors and windows on to a raised terrace; and both use concrete with reinforcement throughout in a bold and ingenious way. Indeed, it was Wright, the "old master" (as he so hated to be called), whose system of construction, with the reinforcing rods in channels between precast blocks, was the more novel. Wright was technically free to cast his blocks in any way he wished, so long as he used only a few standard moulds. He had, moreover, been aware ever since his Unity Church of twenty years before of the graceless weathering of concrete, even with an exposed pebble aggregate. Therefore he provided his blocks with modelled surfaces in geometrical patterns, while Le Corbusier used smooth rendered surfaces, out of deference partly to the supposed nature of his type of construction and partly to an abstract æstheticism. Those patterns on Wright's blocks were, and to many still are, anathema. Yet time has, on the whole, justified Wright's use of them, even though when using concrete blocks in later years he has rarely given them such elaborate surface patterns. The smooth rendered surfaces of Le Corbusier's houses—and of many buildings by other architects throughout the world who followed his lead—are too often cracked and stained; so that they cannot be considered technically to represent good workmanship, while expressively they no longer provide the abstract effect originally intended. The Millard house, however, even after many years of relative neglect, has aged gracefully because the shadow patterns of the modelled blocks are so much stronger than any deterioration of their concrete surfaces. Thus the conviction, so generally held in the twenties and even later, that Le Corbusier was more *advanced* than Wright appears in this instance to be rather exaggerated.

As to which is the more romantic, there was and is little to choose between them, though Wright's somewhat nineteenth century romanticism about "Nature" is, paradoxically, perhaps less dated to-day than Le Corbusier's early twentieth century romanticism about the "Machine." There was, and there has continued to be, a marked difference of personal expression. However, Le Corbusier began about fifteen years ago to use rough timber in a house in South America and rubble walls, not only there and for a Riviera house, but even for a house near Paris, while Wright has raised more and more of his houses off the ground on piers and even projected them out into space by cantilevering. The two architects were not influenced each by the other; it was rather that both were exploring parallelly a comparable range of contemporary building possibilities. Though their minds were as different as the minds of two architects could well be and one was nearly a generation younger than the other, their innovations tended to follow similar paths, since each gave his imagination free rein within the range of technical possibilities of the age in a way their earlier doctrinaire writings would not always seem to sanction.

When the superficial appearance of modern architecture was more widely accepted as familiar and even agreeable by the public in the thirties, two sorts of derivative work appeared in increasing quantities. On the one hand there was all the worthy work of the younger men who were following the bold leadership of the first masters of the twenties, and of such older men as underwent a sincere conversion. On the other hand there was the "pseudo-modern," some of it unpretentious if conspicuous commercial work whose designers sought cheap popularity through the strident use of clichés. Quite as much, however, represented merely tongue-in-cheek modification and simplification of traditional stylisms by means of which the conservatives, now beginning to lose their assurance, attempted in practice (as earlier in theory) to compromise the differences between the new and the old architecture. With regard to the first sort of work it was sometimes just perhaps to say that it was "too modern." Both young inexperienced men and more mature converts were utilizing as conventions types of construction, of planning, and of expression which they had not as yet fully mastered technically, nor considered sufficiently subtly in relation to problems of setting and of climate. During a certain stage of adaptation and apprenticeship, a large body of architects got, almost literally, ahead of themselves. In attempting to emulate the startling innovations of the founders of modern architecture they sometimes essayed fan-

1, the cafeteria at Vallejo, California; William Wilson Wurster, architect. 2, Normart Terrace, Los Angeles; W. L. Risley and S. R. Gould, architects. 3, Cameron Valley, Virginia. These are typical examples of wartime housing and community building on the west coast of America. 4, the Dodge-Chicago plant; Albert Kahn Inc., architects. 5, on the facing page, a model of Frank Lloyd Wright's design for a gallery to house the Guggenheim Collection of non-objective art.

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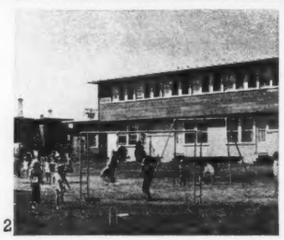

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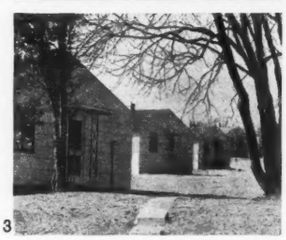


3

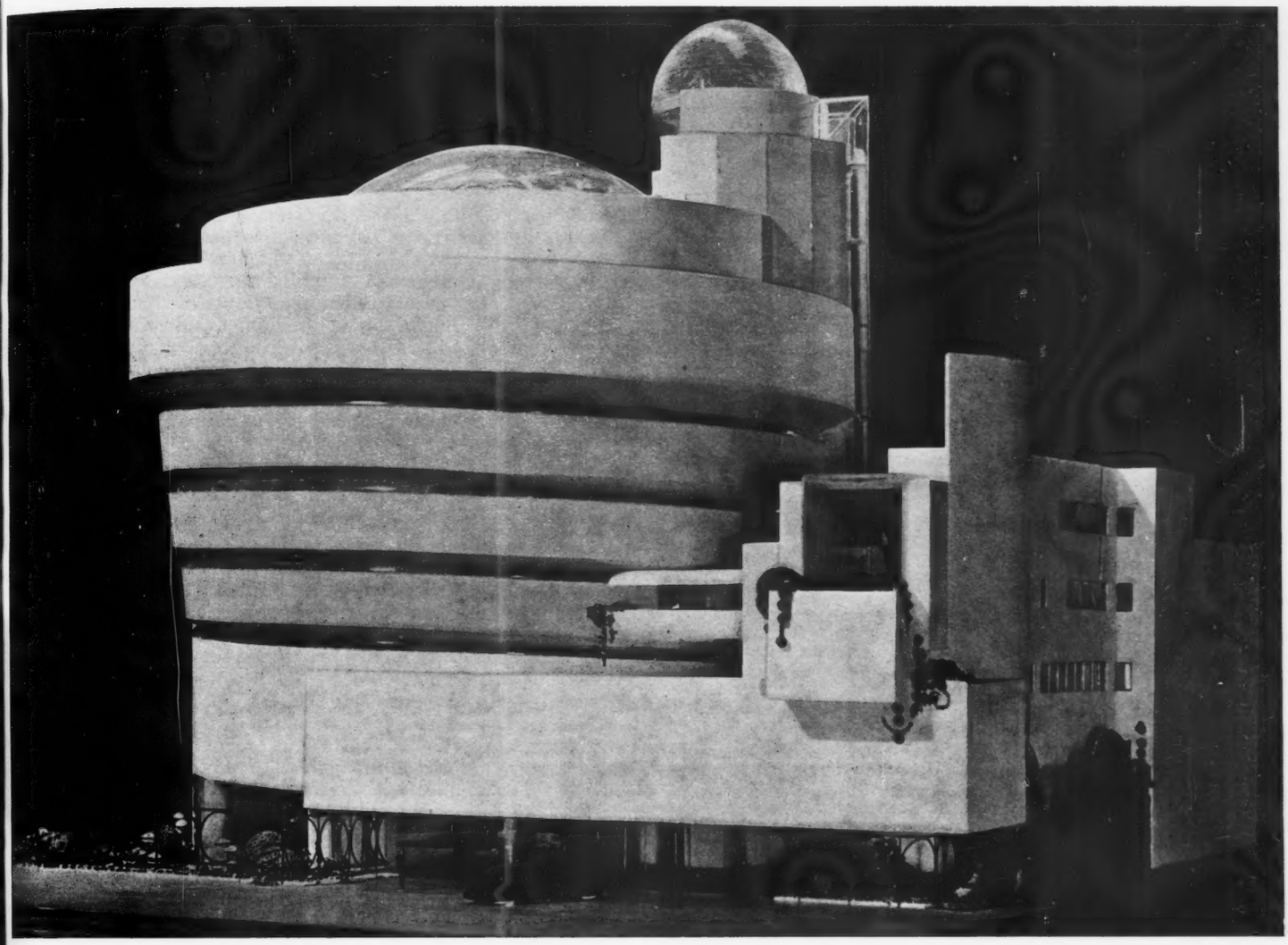
4

tastically drastic solutions of structural and planning problems which were already satisfactorily solved in principle and merely required coherent development. Instead of being content to develop the fruits of a particular architectural revolution which had already taken place, they aimed at a sort of permanent revolution, just at the time when the passage of years began to make evident that the revolution of the twenties rather required patient consolidation of its initial gains. On the other hand, the men who attempted superficially to modernize essentially traditional types of construction and composition by scraping off detail and introducing this or that temporarily fashionable new material were quite clearly "not modern enough," since they were in reality not modern at all; while the commercial work was "too modern" in the worst sense and not modern at all in principle.

It is not too optimistic, on the basis of the building done during the war in America—and I believe also in England—to say that the particular situation which justified a primary critical approach to new buildings in terms of their degree of modernity came to an end with the present decade. Though the lack of certain materials and various other conditions limited and restricted wartime building in many ways, it came about that there was at last only one contemporary way of building. This applied not only to large steel or ferro-concrete factories but also to associated temporary housing or canteens in wood or brick. So at least in the countries which were involved in the war it might appear that both attempts at permanent revolution on the one hand—the sort of building that may properly be considered "too modern"—and on the other hand disguised traditionalism—the sort of building that is "not modern enough"—will not be serious problems for critical consideration in the near future.* (Since both are the products of types of mind which will continue to exist, they will obviously turn up once more, but presumably in a very different, even a reversed, guise than the guise of radicalism and conservatism they wore in the thirties.) I do not know at first hand the wartime work of neutral countries, but judging from photographs it would appear that there had been a similar clarification of the architectural picture in Sweden and Switzerland, where architectural development was in any case already well integrated in the thirties.

The major problem of architecture in the middle of the twentieth century is presumably going to be a problem not of up-to-dateness but of quality. But if the quality of post-war buildings is to be properly considered it is most important that the basic conditions of the times as they control architecture should be appreciated. We must not expect each individual type of prefabricated dwelling to have the striking originality and the subtle qualities of abstract expression of the first modern serial dwellings designed by Le Corbusier and others twenty-five years ago, nor each factory office block to have the richness of form, the elegance of materials and the elaborate interplay of volume of Wright's Johnson Wax Administration Building. The major division of architecture into categories is, I believe, going to be between what may be called the architecture of bureaucracy and the architecture of genius, and of the latter we may presume that very little will be built for some years to come. By the architecture of bureaucracy I do not mean merely such building as is designed by civil servants, nor even the building which is closely controlled by the regulations of one or more ministries, although in England there will be little building which is not in one or the other of these classes. By bureaucratic architecture I mean all building that is the product of large-scale architectural organizations, from which personal expression is absent. Indeed the type of bureaucratic architecture *par excellence* is not that of government ministries, which have as a matter of fact been on the whole up to now rather feebly organized, but the production of such an architectural firm as Albert Kahn, Inc., in Detroit, where the anonymity is the more obvious now that Albert Kahn, the founder, is dead. The strength of a firm such as Kahn, or for that matter of a state architectural bureau, depends not on the architectural genius of one man (there is sufficient evidence that Kahn was a mediocre architect considered as an individual), but in the organizational genius which can establish a fool-proof system of rapid and complete plan production. The different sets of plans for construction, for wiring, for heating, etc., and even for design, ought to come down the line and meet on the site with as perfect mutual co-ordination as machine parts come from the various sections of a factory to be joined first into sub-assemblies and then into the finished product on the final assembly line. No one mind can master all the problems involved and the only assurance that no amenities will be

* This was written before the announcement of the results of the Crystal Palace competition.



forgotten lies in the intelligence with which the system of plan production is set up and the skill with which the key billets in the system are filled. Thus Kahn, Inc., have lately brought Roland Wank from another great American architectural bureaucracy, that of the T.V.A., to be their chief designer. Such methods can produce buildings of high amenity. Some perhaps would not consider them architecture in the fullest sense, since they are necessarily without that overall fusion of plan and construction into a vehicle of personal expression which may be considered, as in the Johnson Wax Building, alone to produce a major work of architectural art. There are few if any *trouvailles* in a Kahn plant, such as the wartime Dodge-Chicago plant for aircraft engines. There is, however, in every way a certain rightness, straightforwardness, and cleanliness both actual and symbolic, which is the proper generalized expression of an efficient workplace. It is rather parallel to the quality of a finely designed and skilfully assembled machine, likewise the product of many technical minds rather than of a single mechanical genius.

City development is another field in which efficient production ought theoretically to be undertaken by a bureaucratic architectural organization. It is because we have no really large-scale organizations in America in this field (except the T.V.A.) that the results are generally inferior to our factories in those qualities which only large-scale organizations can provide. Thus although the *fiat* city of 75,000 built at Oak Ridge for the production of the atomic bomb is remarkable in that it provides the necessary plants (by Stone and Webster, of Boston) the necessary housing (some decent blocks of flats ; also many sectional houses supplied by the T.V.A.) and all the shopping centres, parking spaces, schools, community buildings, cinemas, etc., which advanced sociological city planning requires (mostly provided by Skidmore, Owings and Merrill), it might appear that the general layout was the product of no conscious planning at all. The rapidity of construction and the completeness of the facilities provided were extraordinary. Moreover, no single existing architectural organization could possibly have undertaken to carry out all the work in the time demanded, but the absence of an overall city-building organization is very evident in any comparison between a section of Oak Ridge and the Dodge-Chicago plant. Of course there is no comparison possible between the difficulty and complexity of the two operations, since Kahn has been building large aircraft engine plants for many years, and no one ever built a city of 75,000 in the space of a few months.

But public housing, rather than the construction of whole cities, is really the other great field of bureaucratic architecture beside factory building. Alas, there also really serious large-scale organizations have yet to be set up.

The West Coast housing that is illustrated was intentionally both experimental and temporary, and bureaucratic organization will function effectively in the housing field only when the methods become somewhat stabilized—as they were stabilized in rather traditional ways by various English local authorities in the twenties and thirties—and are conceived as permanent or at least 60-year duration projects. There are also economic and perhaps political reasons why housing, while heavily bureaucratized in the usual sense of the word, is not yet in England or America efficiently bureaucratized in the special architectural sense used here.

Bureaucratic architecture can achieve in experienced hands a high level of amenity. But it is ironic that in America we seem to be able to house our machines—or more accurately our people when they are at work—with a surer hand than

we house them when they are at home. It is now an old complaint but it is still a sound one. In bureaucratic architecture the problem of quality is to raise housing, schools, and other community facilities to the level of the best new factories. This will come about most surely by the organizational development of the architectural offices which handle the work. A broader and more continuous attack on the problem—perhaps National Housing Corporations with complete architectural staffs—rather than the present piecemeal approach, which has most of the recognized vices and few of the possible virtues of bureaucratic organization, will be needed.

Wright's Modern Gallery for the Solomon R. Guggenheim Foundation, of which the model has been widely illustrated, belongs to an entirely different world—the world of the architecture of genius. As I have used the terms "bureaucrat" and "bureaucratic" without the pejorative connotation which they have for many people, I should hasten to say that I use the word " genius " merely to define the sort of architect who functions as a creative individual rather than as an anonymous member of a team. The term refers to a particular psychological approach and way of working at architecture which may or may not produce masterpieces. The products of the " genius " cannot be assessed from the sum of their particular amenities in the way one might justly compare one factory with another or one housing estate with another on a percentage score-card basis. Their qualities depend on overall impact, just as the qualities of the more intensely expressive types of art such as poetry or painting or music do.

It is easy to query, particularly while the Modern Gallery is still a project, whether this or that feature of plan or construction or detailed expression will be convenient or effective, but it is impossible to judge the building as a whole until it is a whole, just as it would be in the case of a project for a poem or a sketch for a painting. The building itself when completed will be, to use a favourite image of Wright's, an organism not a mechanical assembly of parts. Every element will be so organically interrelated with every other in a single expressive whole that they will cease to have independent existence. The gallery may or may not be going to be successful as a whole, but if it is not, it will be because of some inherent flaw in the essential concept, not because it could be improved by changing this or that part. In other words, the architecture of genius is a kind of artistic gamble which may or may not come off, but rarely just gets by. It would not be sensible to leave the conduct of large-scale operations, such as factories or schools to be built in series or prefabricated housing, thus in the hands of a single architect-gambler, because the community's practical stakes are too high. Indeed a single architect could hardly hope to plan and supervise really large projects without setting up a sort of makeshift pseudo-bureaucratic organization. For this the " genius " is rather unlikely to have either the taste or the special administrative and executive talent.

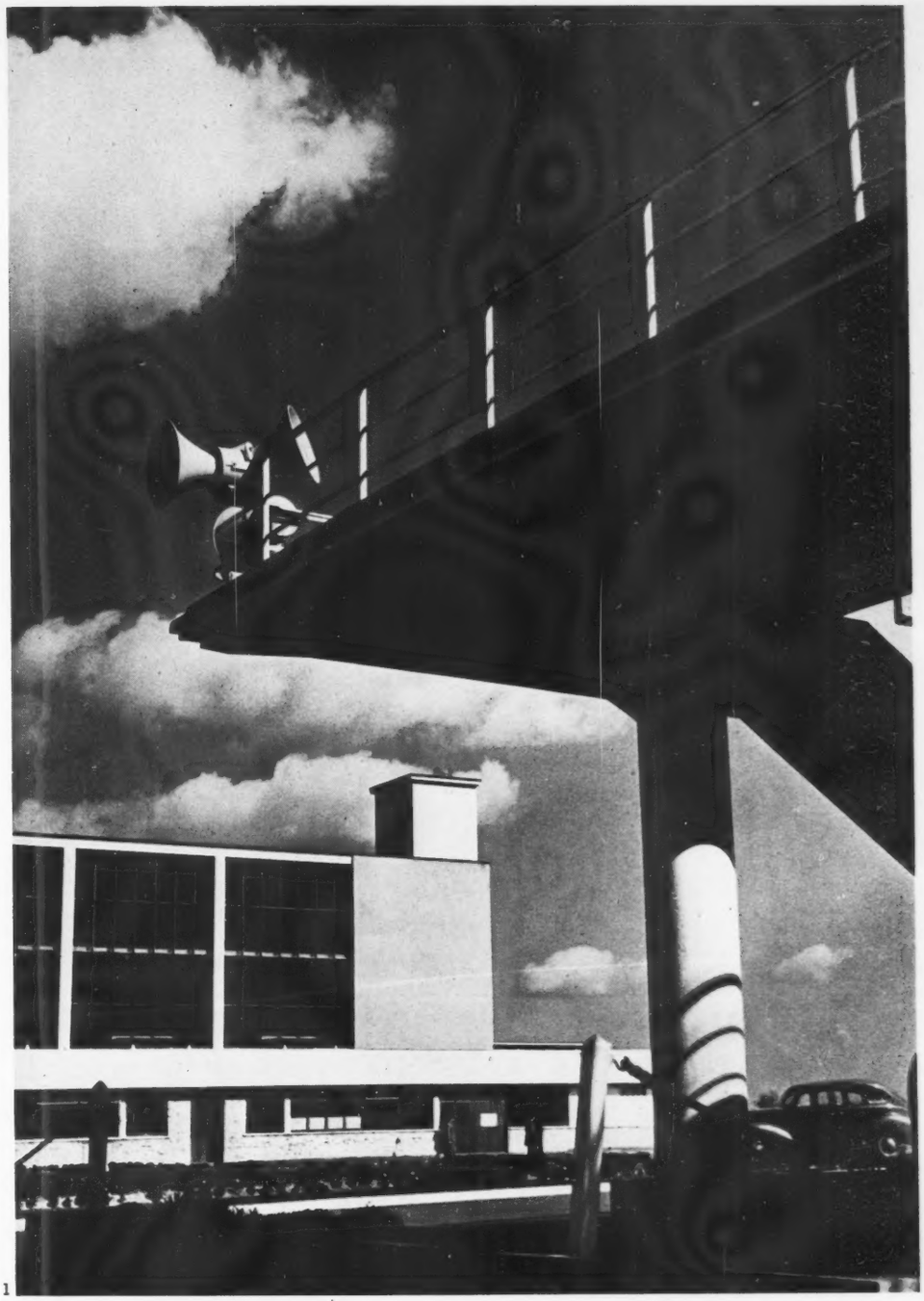
The world of the mid-twentieth century will need some buildings by architects of genius, for only thus can the necessary monotony and the low level of plastic interest of bureaucratic architecture be balanced and relieved. But where, as in England, large-scale reconstruction is the overwhelming present need, individual monuments of distinction—admittedly economic, if not necessarily cultural, luxuries—must wait. While we wait for them, we must not ask of the vast quantities of building immediately required the qualities which they cannot be expected, given the necessary conditions of their production, to possess. But we must guard against the enticement of ideas and features which promise to give to bureaucratic building something of the special expressive power that can be legitimately provided only by architects of genius working as individuals.* Likewise when opportunities arise to build focal structures, call them " monuments " if you will, the theatres, churches, libraries, municipal buildings and so forth which serve the community as a whole, symbolically as well as actually; their vigour and richness of expression ought to raise them out of the world of amenity into the world of art. If this is to be so, we must make sure that they are not left to bureaucrats to design. Unfortunately it is in the field of public architecture, to which most of these " monuments " are likely to belong, that public authority has been most inclined to employ bureaucrats. The best existing private firms of bureaucratic character like Kahn's, being specialists, are little inclined to undertake commissions of this order. Among architects in organizations working directly or indirectly in the public service there should also be fairly shortly a tradition of specialization in housing or in the provision of such things as schools or hospitals, which would equally lead them to avoid monumental commissions. As most mature architects will be drawn into operations of bureaucratic character, the designing of types of building unsuited to bureaucratic production should be thrown open to competition or commissioned to architects of proved individuality.

The distinction between the character of the operations of a leading bureaucratic organization like Kahn, Inc., and an individual practitioner of established fame like Wright is real, but can be exaggerated if applied ruthlessly to the whole architectural profession. While it would not be wise to have Kahn design your Modern Gallery—though you would doubtless get a useful structure—or Wright your aircraft plant—though you would certainly get an interesting one (eventually) —sensitive and well-trained modern architects are ordinarily capable of working (since they have usually had to do so) in both ways. But conceptually the two types of work are distinct and should not be subjected to the same type of analysis and criticism any more than the same type of analysis and criticism should be applied to a Hawksmore church or a Soane art gallery on the one hand and to a London square or terrace of their periods on the other. Both sorts of work require technical mastery of the structural means of the day, both require skilful analysis of purpose and mastery of functional planning, both need thorough and consistent designing; but only complex individual structures of generalized symbolic meaning actually fail architecturally when there has been no individual imaginative formulation. While in the eighteenth century terrace of houses or the twentieth century factory too intense an imaginative formulation may actually lead to pretentious absurdity.

We have in the middle of the twentieth century, after two decades and more of development, an established modern way of building. We are free to use it now for the satisfaction of our enormous practical needs and eventually for the satisfaction of our spiritual needs. We need not worry much about " style " or rate of development, but only about quality in the terms appropriate to the method of architectural production. Where imagination is required in the realm of bureaucratic architecture is in site-planning, which may or may not be within the province of architects' bureaucratic organizations. The lack of such imagination is very evident at Oak Ridge, but it is clear no one architectural organization had overall responsibility there. It may well be, now that "planning" is becoming more and more a separate activity from architecture, that architects of broad imaginative capacity ought to shift their base of operations to that field. Le Corbusier for example seems to some extent to be doing this in relation to current French programmes of reconstruction.

The "modern way of town-planning" has still, however, to receive a clear formulation. Its sanctions are still multiple, even alas! eclectic. Although several of the great modern architects have given us imaginative projects on paper, nowhere, unless perhaps in the new quarters of Amsterdam, is there an executed modern plan which *combines* bold innovation with mature assurance in the same way that a few buildings did in the twenties when modern architecture first manifestly came of age. Let us hope that among the vast reconstruction projects and the new towns which the next few years will see being executed a few really coherent and convincing examples will appear. Then we need have no fear that the prose of the bureaucrats will be presented to us only in garbled and monotonously repeated passages or that the poetry of the geniuses, when we are ready to employ them, will be provided with no suitable sites.

* The public monuments of Nazidom might serve as a warning. Moreover, England and America have their own horrible examples of twentieth century bureaucratic " monuments."

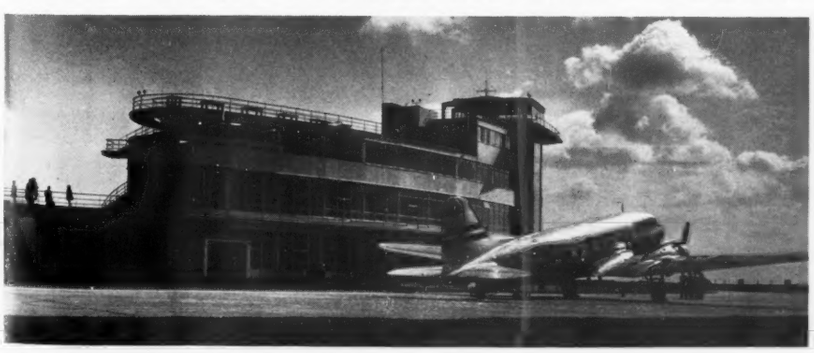


1

1, looking north-east towards the hangar. 2, the west facade of the airport buildings facing the run-ways.

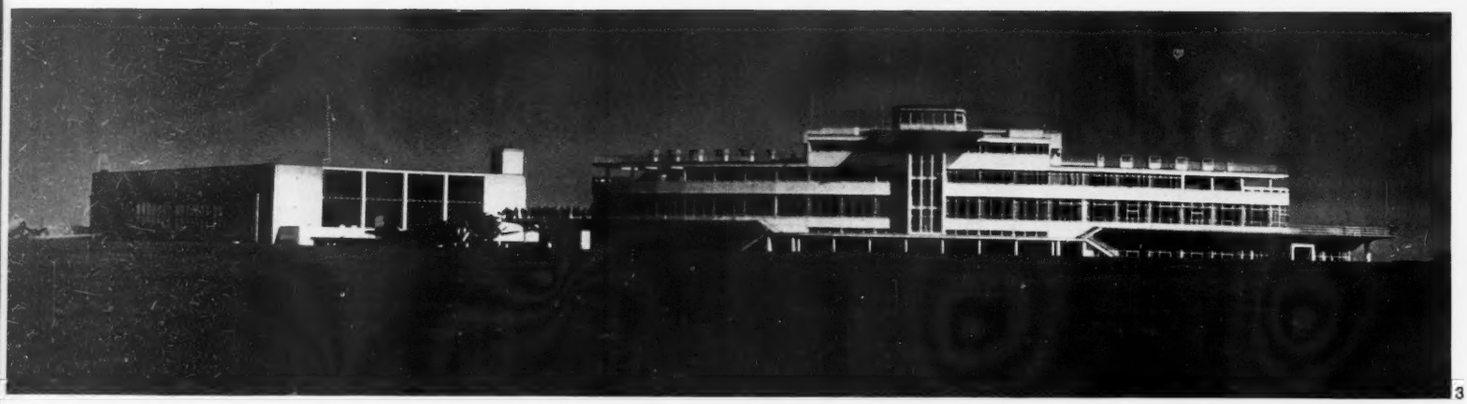
BUILDING FOR AIR TRANSPORT

DUBLIN AIRPORT. DESMOND FITZGERALD: ARCHITECT



2

Dublin Airport was planned ten years ago; construction began in 1938 and was completed in 1940. It was built by the Eire Government as a national airport serving both internal and external routes, and is at Collinstown, a plateau above the fog-belt and about six miles north of Dublin. It is close to the main Dublin-Belfast road and the centre of the City can be reached by car in twenty minutes. The buildings occupy the blind wedge between runways on the main road side. The Terminal Building is at the apex of the wedge and therefore near the centre of the field. The two hangars, parallel to the intersecting runways, are connected by a curved apron, the Terminal Building taking the same curve. The structure is a reinforced concrete frame on ninety columns in three concentric arcs. Floors and roofs are of T beam construction. Outer walls are 6in. concrete. A cavity and "fluid" internal wall allow for radiator and other recesses. Roofs are covered in asphalt with concrete paving. Services are carried in vertical ducts, in horizontal spine ducts on each floor, and between floor ribs. Drainage is all internal. Heating is by low pressure hot water with radiators and wall panels.



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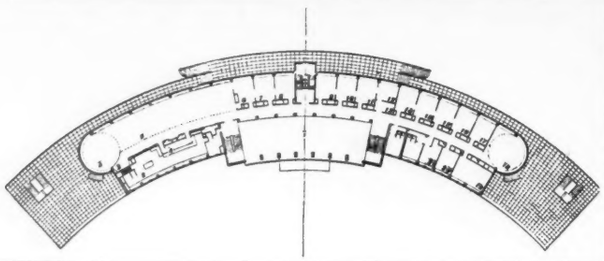
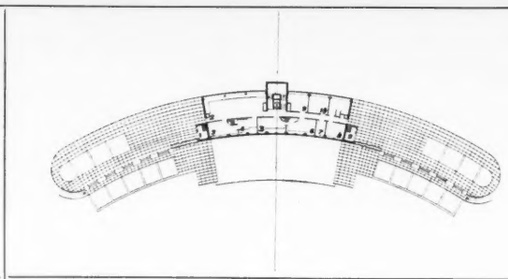


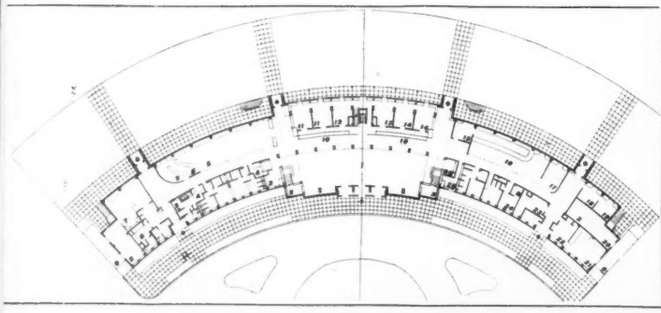
first floor

1, upper part of concourse. 2, kitchen. 3, bandstand. 4, servery. 5, restaurant. 6, restaurant manager. 7, publicity and advertising. 8, chief accountant. 9, operations manager. 10, technical library. 11, chief engineer. 12, secretaries. 13, waiting. 14, airport manager. 15, general manager. 16, c.o. secretary. 17, chairman. 18, conference room. 19, accountant's staff. 20, typists. 21, rest room.



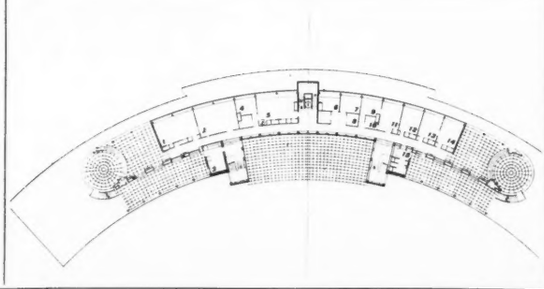
third floor

1, balloon filling. 2, aviation forecasts. 3, general forecasts. 4, met. communications. 5, general radio. 6, landlines. 7 batteries. 8, rest room. 9, store. 10, radio officer.



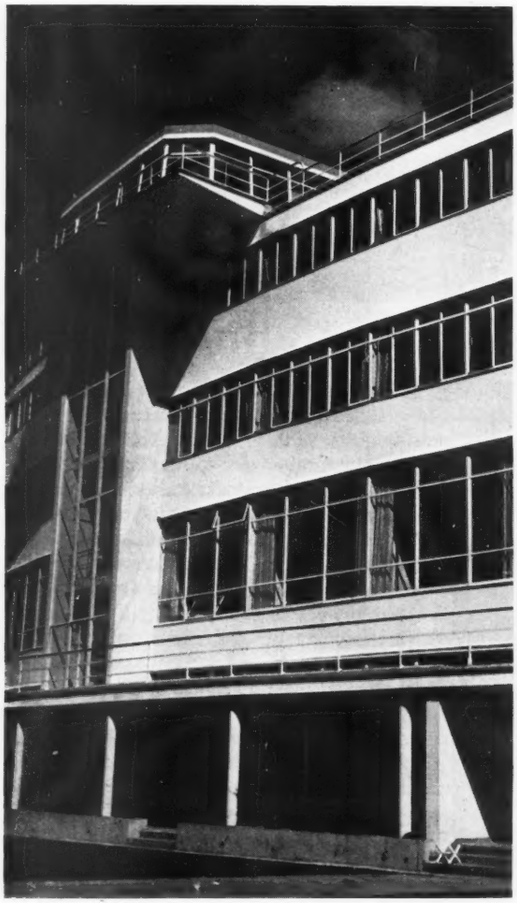
ground floor

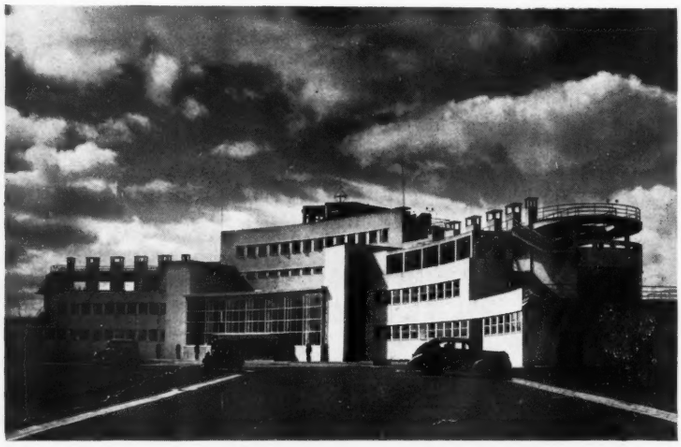
1, concourse. 2, store. 3, bank. 4, servery. 5, lounge. 6, bar. 7, aero club lounge. 8, dressing room. 9, loading platform. 10, booking. 11, c.o. office. 12, duty office. 13, air police. 14, c.o. office. 15, customs office. 16, customs exam.hall. 17, immig. passenger exam. 18, customs officer. 19, customs bond. 20, freight in. 21, mails. 22, mail's staff. 23, telephone exchange. 24, medical officer. 25, phone exchange. 26, post office.



second floor

1, meteorological officers' study. 2, meteorological library. 3, staff dining. 4, resident forecaster. 5, analysis. 6, daily weather reports. 7, litho. 8, dispatch. 9, officer in charge. 10, waiting. 11, general office. 12 met. instrument room. 13, pilots' room. 14, crew's room. 15, pilots' dressing room.





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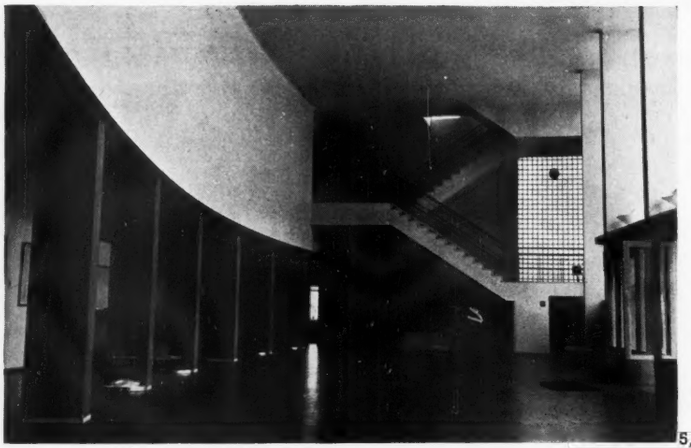
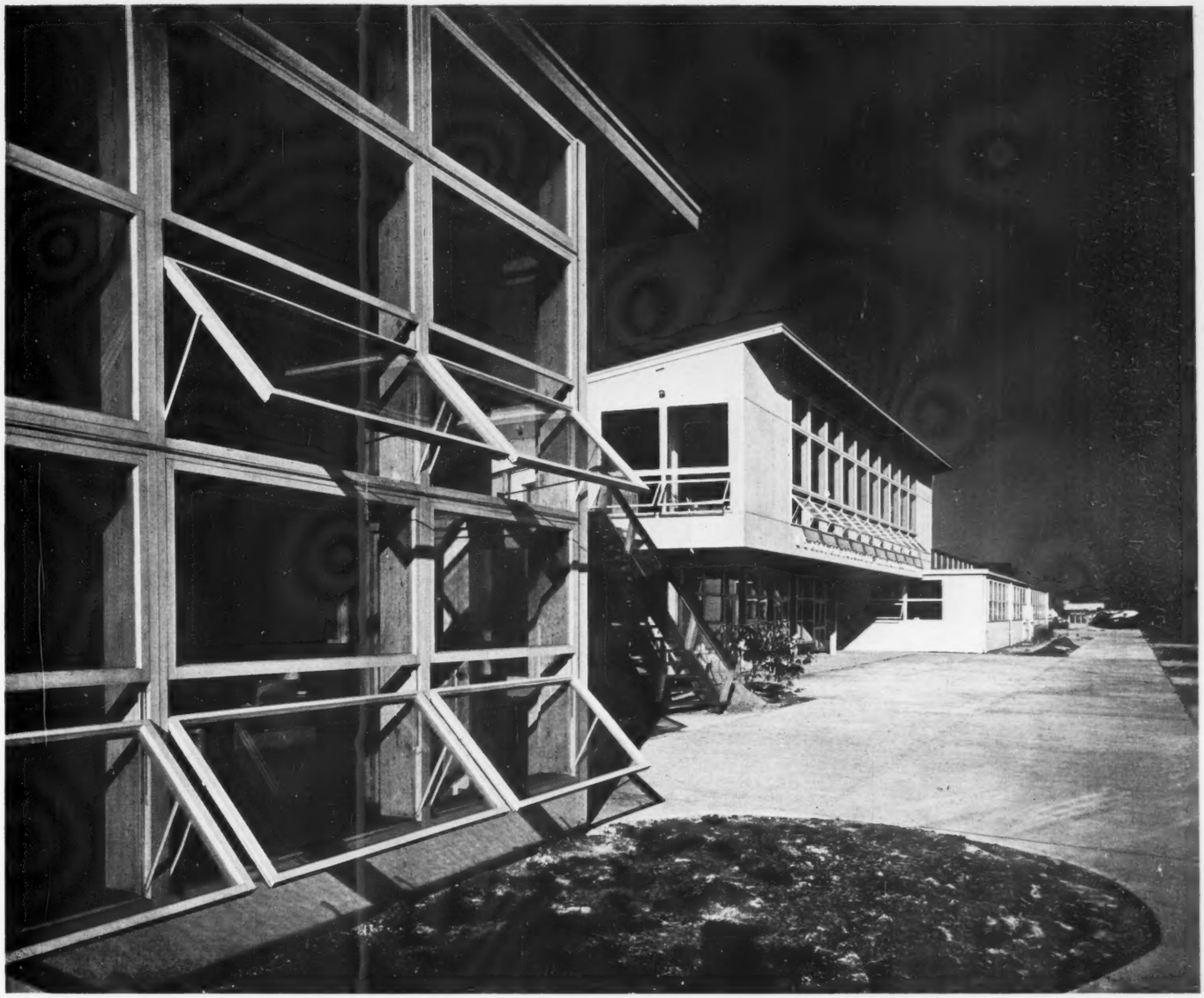


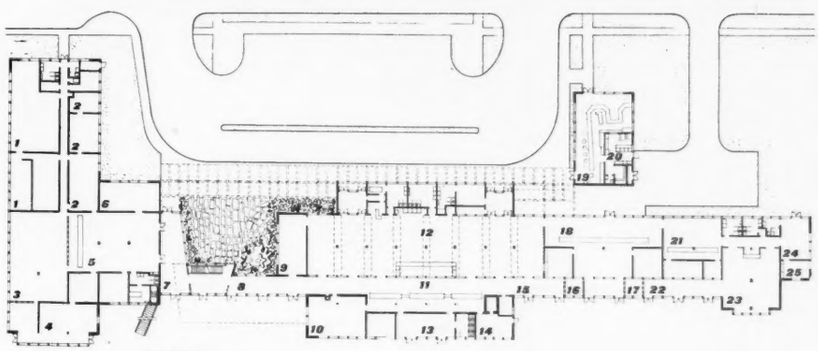
5, 6

3, the airport from the landing ground. 4, the entrance front. 5, a detail of the west front. 6, the main concourse.



1

AIR TRANSPORT COMMAND AIRPORT WASHINGTON. CHARLES M. GOODMAN: ARCHITECT



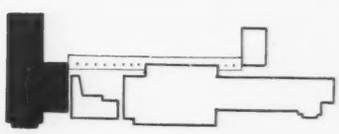
ground floor

1. communications. 2, weather. 3, operations. 4, commanding officer. 5, pilots' lobby. 6, pilots' briefing room. 7, pilots' concourse. 8, departure concourse. 9, passengers' briefing. 10, priorities and traffic. 11, ticket and baggage concourse. 12, waiting room. 13, baggage room. 14, courier. 15, domestic arrival concourse. 16, censor. 17, plant inspection. 18, customs and baggage inspection. 19, lunch bar. 20, kitchen. 21, waiting room (immigration). 22, foreign arrival concourse. 23, detention room. 24, medical inspection. 25, doctor's office.

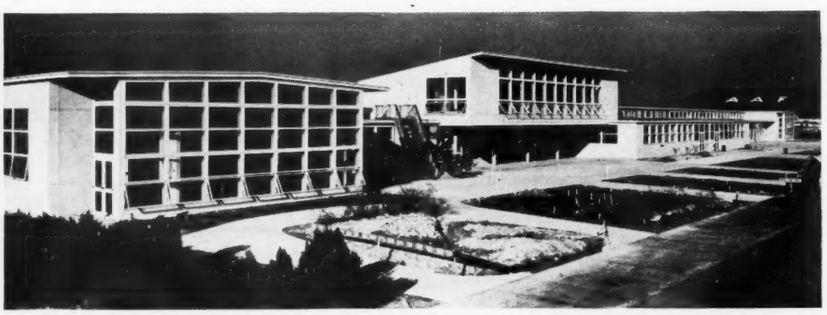
The airport is situated on the Potomac flats outside Washington, D.C. It was built by the Air Transport Command of the Army Air Forces, and was ready for use four months after construction was commenced. The building is so arranged that flight personnel need never pass through the passenger terminal. The operations wing is planned as a separate block linked to the main building by an external staircase which gives direct access to the field from the second-floor lounge for distinguished passengers. The structure is a timber frame designed on a 16ft. by 16ft. grid. The windows, doors and all smaller structural parts are based on a 5ft. 4in. module. Seventy-five per cent. of the exterior wall area is of glass.

2

1, the facade of the airport facing the landing ground. 2, the courtyard with a staircase window in the background.



WASHINGTON AIRPORT 3, the doors connecting the main entrance with the drive. 4, a general view of the side facing the landing ground. 5, the distinguished travellers' lounge. 6, the staircase up to the general officers' lounge.



3, 4

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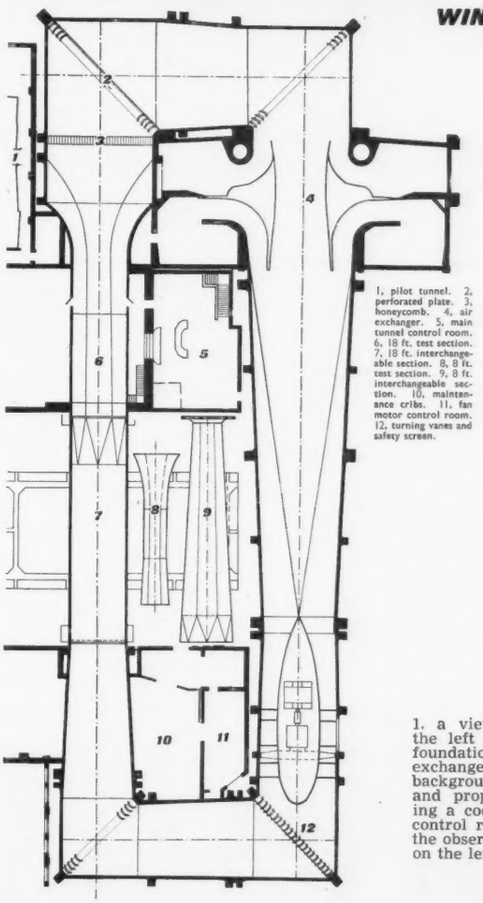
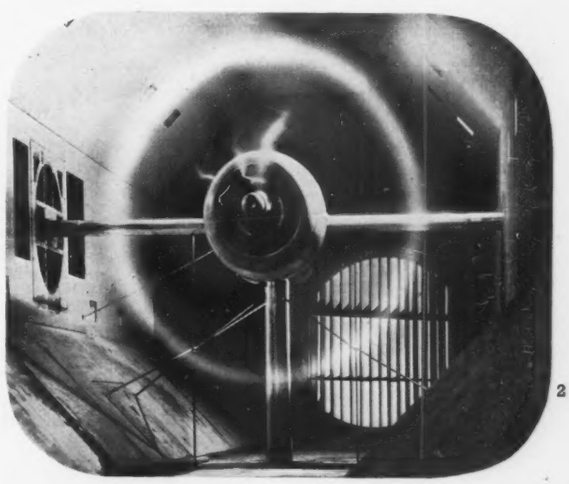


1, pilot tunnel. 2, perforated plate. 3, honeycomb. 4, air exchanger. 5, main tunnel control room. 6, 18 ft. test section. 7, 18 ft. interchangeable section. 8, 8 ft. test section. 9, 8 ft. interchangeable section. 10, maintenance cribs. 11, fan motor control room. 12, turning vanes and safety screen.

WIND TUNNEL U.S.A. W. D. HENDERSON: ENGINEER

The United Aircraft wind tunnel laboratory is capable of testing full-scale power plant installations at air speeds of 200 miles per hour as well as reduced scale models of aircraft and propellers at air speeds of 600 miles per hour. In this new tunnel it is possible to test engines of up to 4,000 horse power, equipped with propellers as large as 17ft. in diameter. The wind tunnel has a circuit length of 633ft. 8ins. Its largest internal cross section is 35ft. 6ins. square and the smallest of the stationary duct is an 18ft. diameter circle. It is a reinforced concrete structure except for the test sections and their interchangeable trailing sections which are of steel. The exacting requirements for a durable wind tunnel structure having a dustless interior surface, exposed to a wide range of climatic conditions from 90 degrees summer to below zero winter weather, and subjected also to rapid temperature changes when in operation, necessitated special attention in its design to the control of cracks as well as to the quality of concrete. The tunnel is divided into 10 sections separated by expansion joints. One section, the air exchanger structure, rests directly on the ground. Each of the other nine sections are supported on foundations by an appropriate anchorage and steel rockers at the free ends to permit translation along the tunnel axis under thermal expansion.

1. a view showing, on the left the fan motor foundation, and the air exchanger towers in the background. 2, an engine and propeller undergoing a cooling test. The control room is through the observation windows on the left.

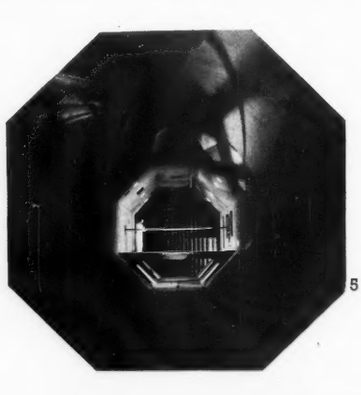


2

3

3, turning vanes in the large section of the tunnel. 4, steel turning vanes in the circular section of the tunnel. 5, the eighteen foot test section from the downstream side.

4



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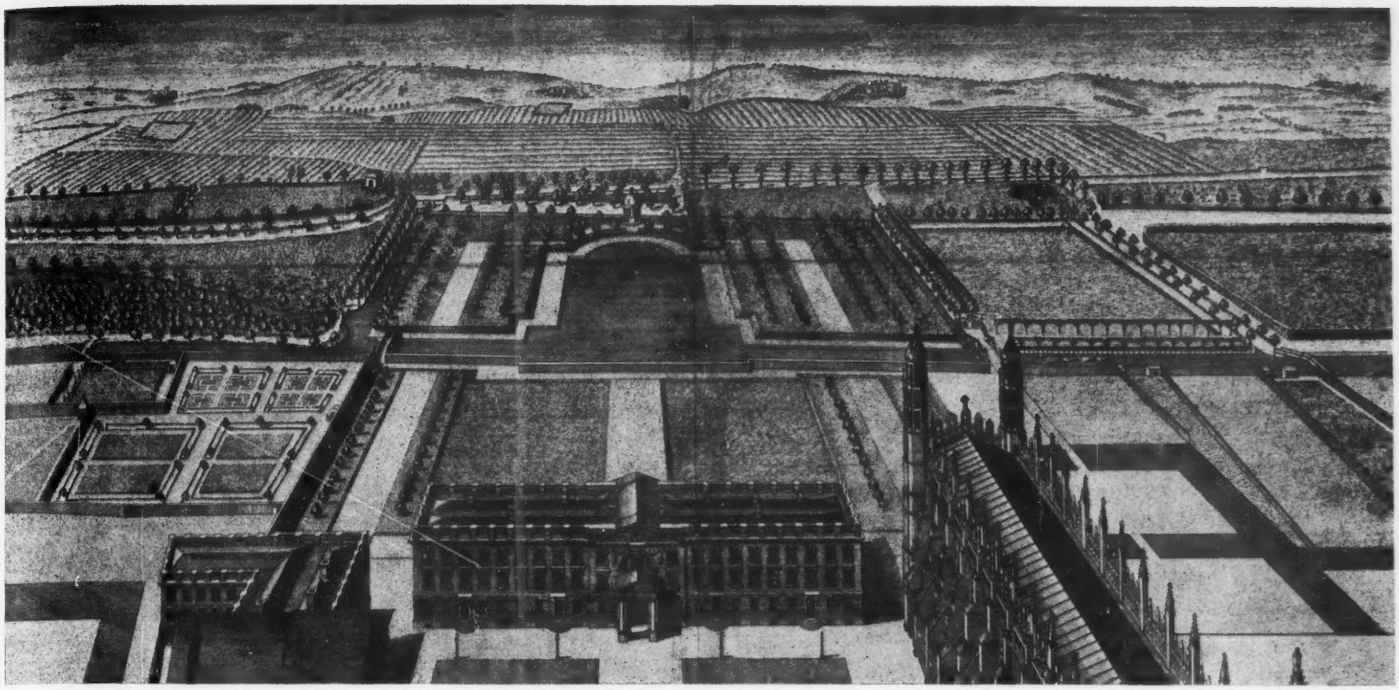
WIND TUNNEL U.S.A.



ACADEMICAL ELYSIUM

The Landscaping of the Cambridge Backs

By Marcus Whiffen

> "*Let us distinguish, too, between gardens and public walks; between a nobleman's pleasure ground, and a spot to be adopted to the health and exercise of students, to academic retreats, which invite to meditation.*" (*G. Dyer*, History of the University and Colleges of Cambridge.)

IT says much for the English genius for the creation of landscape that Cambridge without the Backs should be as unimaginable as Oxford without the High. For while the High has been an integral part of Oxford ever since it became a town of consequence, the Backs, until comparatively recent times, were simple backs. The transformation that gave them a right to the capital B forms the subject of one of the more fully documented chapters in the history of landscape gardening. Because of the distinction suggested in the quotation at the head of this article, it is a chapter of rather special interest.

The Spirit of Improvement, as it was called, did not of course effect this transformation all at once. The first ambitious scheme projected in its name, but never carried out, dated from 1725; the largest executed work was completed about a century later. And in between there were long periods during which little was done. But before we go into that in detail it will be as well to look at the material with which the Georgian improvers had to work.

For making it possible for us to do so we have to thank the painstaking and accurate David Loggan. His *Cantabrigia Illustrata* was published in 1690. (In the same year the title of Engraver to the University was officially conferred on him.) The plan of Cambridge, which for our present purpose is the most useful engraving in the collection, is dated 1688.

Generally speaking, the college grounds of 1688 were characterized by more trees and more water than the Backs possess today. (But most of the trees, it should be understood, were quite small—many mere bushes—at that date.) If we follow the river downstream on Loggan's plan, starting at the site of the present Silver Street bridge, we note first that Queens' Grove, on the left bank, is very thickly planted and quite pathless. Passing on to King's, we find more obvious differences; indeed, could we be transported back into 1688 and set on King's bridge, we should need a glance at the unmistakable form of the chapel to assure us of our whereabouts. To begin with, the bridge itself, which had been built in 1627, was not in its present position, but crossed the river at a point equidistant from the boundaries of Queens' and Clare. Then instead of the smooth treeless expanse of lawn to the east, with its surrounding gravel walk and grassed bank sloping to the waterside, there were unequal plots divided by straight avenues and crossed diagonally by footpaths; along the river ran a wall, and in the north-west part of the ground there was a bowling green. West of the river what is now a single large meadow was divided in two by a raised walk flanked by watercourses and double rows of trees. The chief feature of the larger, thickly planted southern division, called King's Grove, was an oblong pond with an island of similar shape in the middle of it; the northern part, constituting the King's College meadow of Loggan's plan, contained two belts of trees.

At Clare there is less to note; the main divisions of the ground were the same in 1688 as now, although the present garden was then meadow. Trinity Hall, confined to the east bank next to Clare, hid behind its wall as it still does; never has it made any great contribution to the riverscape. At Trinity, again, the ground west of the river is very much the same on Loggan's plan as it is today, except that the southern part of the riverside walk is planted, but the belt of trees against the river on the east bank shows that there had as yet been no attempt to relate the layout to the west front of Wren's great library. The grounds of St. John's are, after those of King's, the most changed of all. Loggan's plan shows that all the walks round what is there called the meadow were closely planted with trees, while a double avenue leads from the bridge to the north-east corner of the present Fellows' Garden which was laid out in formal style with straight walks and the inevitable bowling green. The north-west part of St. John's grounds, where the New Court of 1825-32 now stands, was severed from the rest by a watercourse and contained a number of fish-ponds.

* * *

The first college to take any practical measures towards substituting a broader pattern for the trim avenues and closely planted groves of Loggan's day was King's. This was not surprising, because King's, in the early eighteenth century, was in architectural matters distinctly up to date. In 1713 Hawksmoor had been employed to design buildings which should form a great court south of the chapel, in accordance with the intentions of the College's founder, Henry VI. This scheme did not get further than the model stage, but some nine years later James Gibbs produced the design which has resulted in the name of one architect, at any rate, being familiar to every Cambridge undergraduate. The actual building of "the Gibbs" began in 1724. And it was in that year,[1] on December 20, that the Fellows of the college, meeting in Congregation, resolved:

> "That Mr. Provost do send down Mr. Bridgeman to lay out the Ground from the West side of the new Building to the Road; and to draw two or three Schemes of different Designes for our Consideration."

Unfortunately, we have no means of telling what Bridgeman's scheme or schemes looked like. That he did submit at least one appears from a passage in *Cantabrigia Depicta* (1763):

> "There are several Gardens and Orchards belonging to this College; and, besides the River that runs thro' them, there are some Moats and Canals, with thick shady Groves of Elms, which render the Avenues to the College exceeding pleasant: and no place is capable of greater Improvement, by cutting Vistas through the Grove, and laying out the Waste Ground about it in regular Walks and Canals: all which is designed to be done when the remaining Part of the great Square is finished, according to the plan given by the late ingenious Mr. Bridgeman."

This passage contains only the barest hint of the nature of Bridgeman's plan. The earliest

project for the remodelling of the grounds at King's of which we have any visual record is that shown in the "Prospect of King's College, Cambridge" published by James Essex in 1741. This engraving, a large bird's-eye perspective, depicts the never completed "great Square" in the foreground and beyond it a formal garden of definitely pre-Kentian type with a symmetrical basin carved out of the west bank of the river and a circular temple terminating the main axis. Was Essex the author of this design, as well as being the agent of its presentation? In 1741 he was only nineteen; another fifteen years were to go by before he entered on that period in his life when he was practically indispensable to any Cambridge college contemplating extension or modernization. In the earlier part of his career Essex's role was that of draughtsman to the University amateurs, and it is tempting to see in this "Prospect" an interpretation of one of Bridgeman's plans—although evidently not the one mentioned in *Cantabrigia Depicta*.

However that may have been, no attempt was made to give practical effect to the scheme shown in Essex's "Prospect"; probably no one—least of all Essex himself—ever imagined it would be. The layout of the grounds at King's remained substantially the same from Loggan's day until 1749. In that year a new walk was begun along the west bank of the river; by the end of 1751 this had been turfed and planted with limes and a second new walk had been made along the south side of the ground on the east bank.

Meanwhile, things were happening upstream, at Queens'. In 1749 Essex erected the enchanting wooden bridge which gives a special character to this stretch of the river, and between then and 1752 various alterations were made in the Grove. Our authority for the latter is a MS. History of Queens' by Dr. Plumptre (President 1760-88), quoted in Willis and Clarke's *Architectural History of the University of Cambridge*. According to Dr. Plumptre the Grove in 1749 was in a "nearly natural state"—as, indeed, we saw it on Loggan's plan. Its improvement was due to John Forlin, the college gardener, "a man of excellent skill in the ordinary parts of his business, and of some taste and knowledge in these superior parts." Forlin died in 1783, having been gardener at Queens' more than forty years. His work in the Grove, if we may judge from Custance's plan of 1798, must have been primarily a matter of judicious thinning.

The only other riverside college to make any significant alterations in its grounds between 1740 and 1765 was Trinity. The chief of them affected the area between the library and the river. This was levelled in 1746-7 and laid out with turf and gravel walks in 1760. Then in 1761 payment was made "to Harrison the Gardner for Planting North-American Poplars, weeping-willows, and other Aquatics, under the wall next the River" (which had been rebuilt two or three years previously). Willis and Clarke suggest that the selection of trees was due to the influence of the then Vice-Master, Dr. Richard Walker, founder of the Cambridge Botanic Garden. Was this the first introduction of the weeping willow into the Cambridge landscape? If so, and if he was responsible, Dr. Walker deserves a place of honour among the creators of the Backs.

* * *

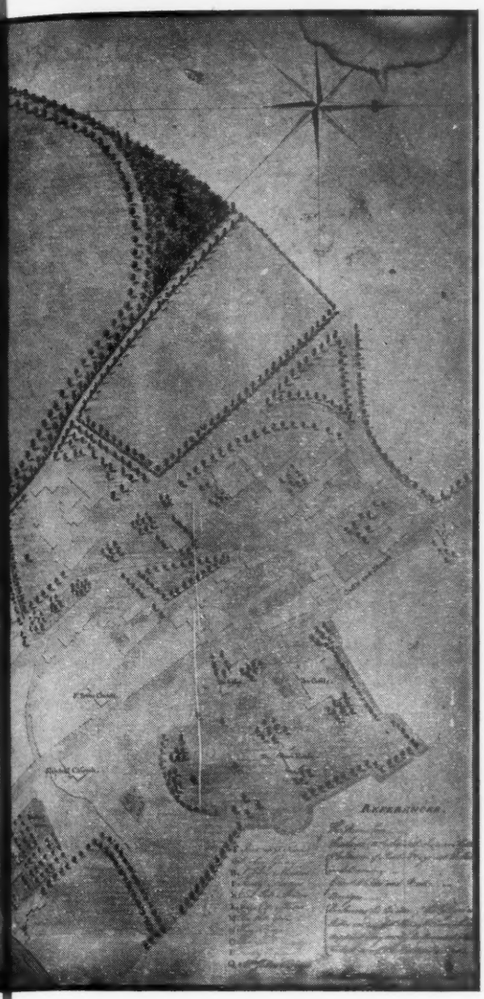
1765 is a date of some importance in the history of the Backs. For in that year St. John's embarked on the operations which led to the calling in of the most celebrated landscape gardener of the time. In the first place, however, it was not Lancelot Brown who was consulted, but Charles Miller, the first curator of the Botanic Garden and younger son of the more famous Philip Miller (gardener to the Society of Apothecaries and author of *The Gardener's Dictionary*, which went through many editions in the eighteenth century). This we learn from an entry in the college Conclusion Book, under the date April 16:

> "Agreed to give Mr. Millar [sic] two guineas and desire his advice and plan or plans for the improvement of the gardens."

Miller was a horticulturalist rather than a gardener in the wider sense. What his advice amounted to does not emerge. Nor do we know precisely when Brown appeared on the scene. The first mention of him in the records is dated July 10, 1772, when it was "ordered that the bank be repaired under the direction of Mr. Brown." This was quite a minor matter, of course. But within a year bigger things were afoot. The master of the college at the time was Dr. William Samuel Powell, of whom William Cole relates the following anecdote:

> "In February, 1773, when the College had agreed to set about two very expensive works, the new-casing of the first Court with stone, and laying out their Gardens under the direction of the celebrated Mr. Brown, who told them that his plan would cost them at least 800l.; the Master called a meeting of the Fellows: and when they were all assembled together, he told them, they were undertaking two great works, with no very great funds to support them. He said, they had now living many great men, who had been Members of their College, who would probably assist their old House, if applied to, as those of Emanuel had done theirs: and that, if they judged proper to apply, and open a subscription he would begin it, and set it a-going, with a donation of 500l. Accordingly, he subscribed that sum immediately."(2)

Dr. Powell's generous action must have had the desired effect, for on March 26, 1778, it was "agreed that a piece of plate of the value of £50 be presented to Mr. Brown, for his services



FACT AND FANCY

The upper of the two plans reproduced above is a detail from David Loggan's plan of Cambridge, showing the grounds of the riverside colleges as they were in 1688. *The lower, a detail of Custance's plan, shows the same area in* 1798. *Comparison of the two reveals the changes that a century of Improvement had brought about in the layout of the Backs. But the most grandiose projects got no further than paper. One of these is seen in James Essex's "Prospect of King's College"* (1741), *part of which is reproduced at the head of this article, while on the left is the most ambitious of all, Lancelot Brown's plan of* 1779.

in improving the walks."

In presenting Brown with a piece of plate rather than a purse, the master and fellows of St. John's tacitly acknowledged the social status to which the former under-gardener at Stowe had attained. As well they might, for in 1770 Brown had served as High Sheriff of Huntingdonshire. In 1767 he had settled at Fen Stanton—on the Huntingdon road some ten miles north of Cambridge; the University Library at Cambridge possesses an elaborate survey of his estate there made for him.(3) His monument, a stone altar-tomb in a thin Gothic style bearing an epitaph by William Mason, is in Fen Stanton church.

The most considerable of Brown's improvements at St. John's involved the westernmost part of the grounds, now officially called the Fellows' Garden but more commonly known as "the Wilderness." The character which made the latter name appropriate was the outcome of Brown's alterations. Before his advent, as Loggan's plan shows, the area was anything but wild, and Brown's task here, as elsewhere, was to mould an angular seventeenth century layout, product of an age which believed with Wren that "natural beauty is from Geometry," into something expressive of more organic conceptions of nature and of beauty. Custance's plan shows the main lines of his solution of the problem. He removed the bowling green further west and enlarged it into a spacious lawn, simplified the system of walks, and turned the greater part of the ground over to the untrammelled growth of forest trees. And in spite of later alterations, the chief of which was carried out when the purchase of the orchard to the north enabled the college to continue the walk from the bridge in a straight line right through to the road, the Wilderness is still, fundamentally, a creation of Lancelot Brown.

His experience at St. John's evidently convinced Brown that the Backs as a whole had great capabilities, as he liked to put it. For in 1779, with something perhaps of the self-assurance of the parvenu, he presented to the University a plan for their complete remodelling.

This plan—it is entitled "A Plan Presented to the University of Cambridge for some Alterations By Lancelot Brown 1779"—seems to have escaped the notice of most historians of Cambridge. Dyer mentions it; when he wrote (in 1814) it was to be seen "at the entrance of the University Library." The only other reference to it that I have found is in a paper in the St. John's magazine, *The Eagle*, in 1882; it then hung in the University Registry. In the keeping of the Registry it remains, but it is no longer exhibited. It measures 58 by 30 inches and is on paper mounted on canvas in a contemporary frame by Atherton of Cambridge.

According to Dyer, "Mr. Ashby has hinted that the expense [of executing Brown's plan] would have been scarce worth mentioning, a noble young Duke, then residing in one of the colleges, having proposed to set it on foot, by a subscription of 1000l."(4) But a glance at the plan itself suggests that in point of fact it would have been a very expensive proposition indeed, entailing as it did the widening of the river and its removal in a single great bow to the west of its natural course. However, even supposing that the financial and technical problems could have been solved, there would have remained one difficulty which would almost certainly have proved insuperable. For the plan is based on the assumption that the individual colleges would be prepared to abandon their ancient boundaries in the common interest, and Brown has even gone so far as to deny three of them (King's, Clare, and Trinity) the private access which they already had to the west bank by means of their own bridges. One remembers the rock on which Wren's London plan had foundered—and the Cambridge college of the eighteenth century was every whit as jealous of its property rights as the City merchant of the seventeenth was of his.

And so the interest of Brown's plan is really not that of a project which just failed of realization, but rather of an ideal scheme wedded to a particular site. One of the first things that strikes one about it is that Brown was evidently incapable of making the distinction "between a nobleman's pleasure ground, and a spot to be adopted to the health and exercise of students." In essentials, his layout is that of a park with the Gibbs building at King's treated as the "great house"; the Gibbs was evidently the only prominent building fronting the river of which Brown, who in his own architecture shows himself a strict Palladian, could altogether approve, and it is the only building which is not in some degree screened by shrubs from the new walk along the east bank. The clumps, the encircling walk with its belt of plantation, the gentle curve of the river—these are features which might be paralleled time and again in the works of Brown and his school; and of course not an avenue remains. The only surprise, perhaps, is the number of fir-trees shown on the plan. (Tree species, or at any rate types, are carefully differentiated.) However, let us give Brown his due. Or rather, let George Dyer give it him for us. "The eye," Dyer wrote, "would certainly have been pleased with walks more winding, with a greater variety of trees, with something more of a winter garden of evergreens, and of light underwood near the river, and that without affecting to bring the Wye, or Usk, to these haunts, or obstructing the navigation."

* * *

"Walks more winding"—in 1814 the winding walk, embodiment of Hogarth's line of beauty, "that line averse to crooked and to straight," was oddly enough still absent from the layout

of the Backs. It was soon to make its appearance—at King's.

We left King's in 1751 with two new walks, one along the west bank of the river and the other along the south side of the ground between the river and the Gibbs. Between that date and the end of the century the Congregation Books record various resolutions affecting the arrangement of the grounds. For instance, on Nov. 15, 1771, it was agreed " to take down the Walls to the River and level the Ground, according to an Estimate given in by Wells, or if it may be done, for less—to put up Posts and Chains, as on the other side of the Gate: to put up an Iron Gate by the Bridge—Mr. Essex to be consulted. . . ." " The Walls to the River " were actually lowered four or five years later. On Jan. 16, 1795, it was agreed that " the Ditch running from the River to Clare Hall piece " should be filled up. This was one of the watercourses flanking the walk which divided the ground west of the river, and it seems likely that the other one, and also the pond in the Grove, were done away with about the same time.

But the really important works which gave the grounds at King's their present form were not undertaken till 1818. Their extent and character are best described in the words of the official record, which should be prefaced by the explanation that the old bridge had already been pulled down to make way for a new one, to be built to William Wilkins's design, in the same position. Here, then, is the entry in the Congregation Book under the date September 30, 1818:

> " Agreed to the following alterations at Mr. Simeon's expence, viz: The placing of the Bridge on an enlarged Scale in a line with the South walk; the pulling down the wall and building it up again so as to make an opening to Queens Walk and the marking that part as far as the last tree to correspond in a measure with Queens walk; the making a passage through the Stable next to Mr. Simeon's and a door at the end of it; the making a walk from the New Bridge along the new Plantation, transferring three or four of the trees to another site; the making a Bridge and putting up the Gates at the end of that walk; the putting up the other Gates (those which stood upon the late Bridge) on the opposite side of the Road to correspond with those Gates and to mark the unity of the property; the removing of the present walk with the two trees that are upon it and forming the remainder of the Avenue into two Mounds, taking down three trees that are near the middle of it in order to break the line into two Mounds, the five trees to go towards the expence of it; the planting of Clare Hall walk (the South side of it) with Ivy, and putting up some ornamental Clumps of Trees or Shrubs to break the line."

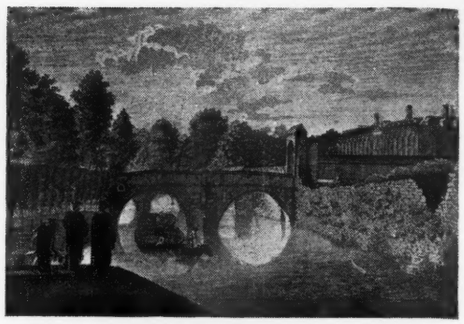
The Rev. Charles Simeon, whose role in this affair was analogous to that of Dr. W. S. Powell in the St. John's works of 1773, was a prominent evangelical churchman. He held the living of Holy Trinity, Cambridge, for no less than fifty-three years, and had a well-deserved reputation for practical philanthropy; it was said of him that he was always to be found " either in the stable with his horses or by the sick beds of his parishioners." Subsequent entries in the Congregation Book show that his liability was eventually limited to £700, the college paying the rest. The work was put in hand in 1819. Except that no gates were set up on the west side of the Backs road, it was completed according to the plan as originally adopted.

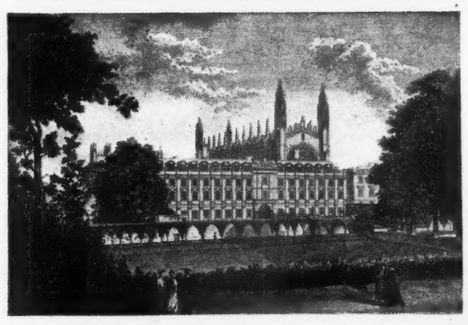
The serpentine walk, between the road and the bridge, has already been mentioned as a feature new to the Backs. The motif is managed with some subtlety, so that one is unaware at first that a trick is being played on one. Indeed, if it is true that " ars est celare artem "—and in the case of landscape gardening surely it is—then the layout of the grounds at King's is extremely successful. Even the two mounds in the meadow, the remnants of the former avenue, have a delusive appearance of naturalness. But the boldest stroke in the scheme, and the one on which everything else was in some degree dependent, was the removal of the bridge to its present position. There was some functional justification for this, but no one who has traversed the shady length of the avenue to arrive on Wilkins's bridge with the superb panorama of the Gibbs building, the chapel and Clare spread out before him will doubt that æsthetic considerations must have played the largest part in determining the point of crossing.

* * *

During the 1820's there was much building activity at the riverside colleges. In 1823 Wilkins's additions to King's and to Trinity were begun; two years later were laid the foundations of Rickman's New Court at St. John's. Of the last mentioned building I have written in THE ARCHITECTURAL REVIEW already.(5) Its erection marks the close of the era of Georgian improvements along the Backs, and does so in a fitting manner, since it is sited and orientated in such a way as to take the fullest advantage of the beauty which that era had produced. At the same time it makes a positive contribution to that beauty, forming a magnificent backcloth to the views down the northern reaches of the river. In order that it might do so the avenue from the old bridge to the wilderness was felled, while the linking of the college walks with those of Trinity, by means of the cast-iron bridge over the watercourse between, was effected at the same time.

Since 1830, when R. G. Baker's map of Cambridge was published, the layout of the Backs has been altered in no important respect. In 1843 Dr. Whewell planted the avenue of elms in Trinity Fellows' Garden, which had been leased from the University forty years earlier, but that, being on the far side of the road, hardly comes into the picture. What change there has been is for the most part the result of the natural processes of growth and decay. The latter of these has not been inactive; the winter of 1945-6 saw the ruin of the finest weeping willow of them all. Yet the Backs as a whole can never have been lovelier than they are today, now that the groves and avenues have grown to a splendour possibly exceeding the boldest visions of those who planned and planted them.





The above five engravings, by Peter Spendlowe Lamborn, give a good idea of the appearance of the Backs during the latter part of the eighteenth century. The topmost shows the old bridge at King's, which lay on the main axis of the Gibbs building. The next two show King's grove, with its watercourses and raised walk, and the bottom two Clare meadow and Trinity bridge respectively.

notes

(1) Not in 1720, as stated by Willis and Clarke.

(2) *Literary Anecdotes of the Eighteenth Century*, edited by John Nichols (1812-15), vol. 1, p. 575-6.

(3) A large folio volume containing " A Survey of the Manor of Fenstanton in the County of Huntingdon, Lancelot Brown Esqr. Lord of the Manor. . . . By John Spyers 1777 " (14 plans) and " A Survey of Hilton Parish in the Manor of Fenstanton in the County of Huntingdon, Lancelot Brown Esqr. Lord of the Manor. . . . By John Spyers 1778 " (11 plans). Was John Spyers perhaps a brother of the painter James Spyers, who exhibited at the Royal Academy in 1780, 1783 and 1790? Brown was gardener at Hampton Court during the latter part of his life; James Spyers' address is given in the R.A. catalogue as Hampton Court and his earliest exhibit was " Design of a grotto."

(4) Miss Dorothy Stroud tells me that this was probably the Duke of Grafton.

(5) " Rickman and Cambridge," December, 1945.

acknowledgement

For permission to reproduce the Lancelot Brown plan for the Backs thanks are due to the University Registrary. The engraved plans and other engravings are reproduced from copies in the Cambridge University Library, by permission of the Syndics.

This view of the meadow at King's shows one of the two mounds into which the raised walk, seen in Lamborn's engraving on the facing page, was broken up in 1819. How many people, even among those who know Cambridge well, have detected the hand of the landscape-gardener in these natural-looking, tree-planted eminences? If one stands on the western mound, just out of the photograph on the right, and looks towards the Gibbs building, one can still make out the line of this walk and avenue quite easily. The three photographs below are of the Fellows' Garden at St. John's, laid out by Capability Brown between 1773 and 1778.

Three bridges were built over the Cam between 1740 and 1830. Above is Wilkins's bridge at King's, which spans the river some distance south of its predecessor. Below is Trinity bridge, built by Essex in 1760, while the third

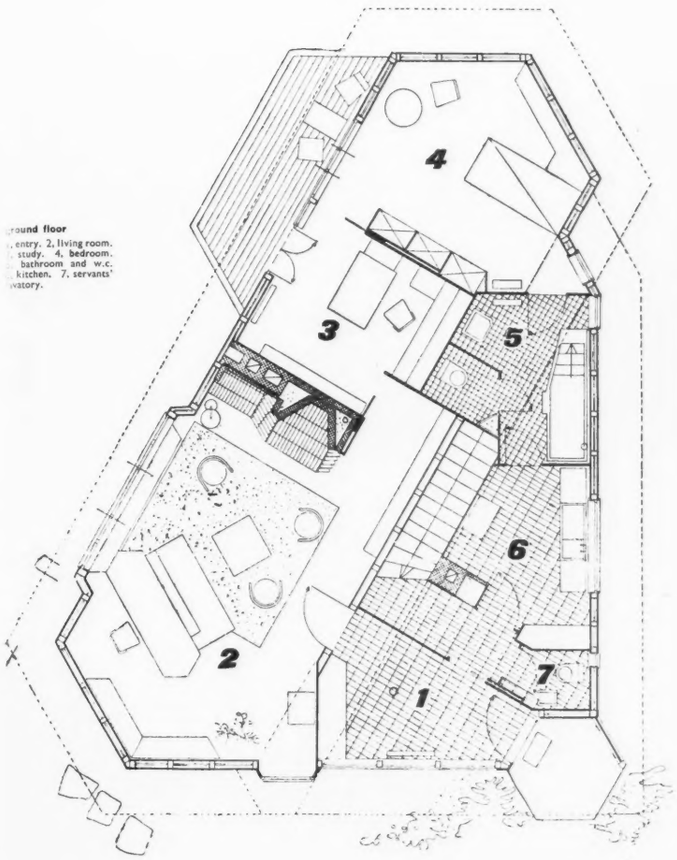
photograph shows the wooden bridge at Queens', designed by the same architect eleven years earlier.

On the right are two views of the river from the west bank in the grounds of St. John's. The weeping willow, to which the Backs owe so much of their character today, was first introduced (at Trinity) in 1761. Oddly enough it does not appear in engravings until the nineteenth century.

HOUSE ON ZURICHBERG

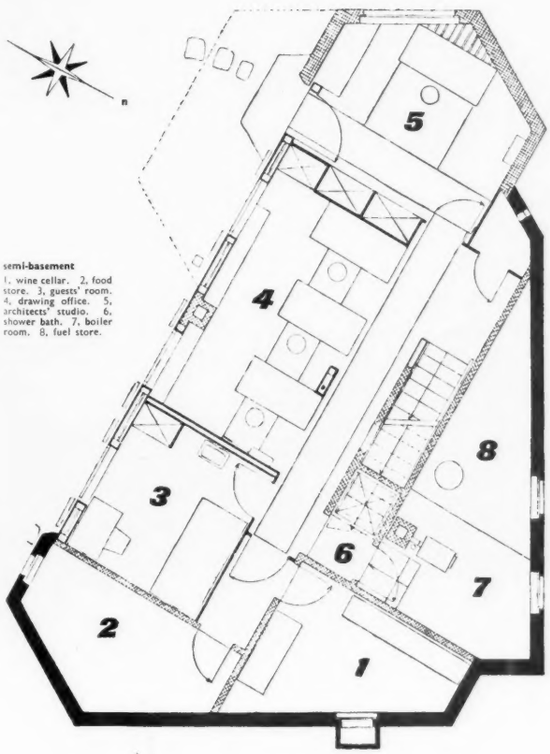
ALFRED ROTH: ARCHITECT

1



ground floor
, entry. 2, living room.
study. 4, bedroom.
bathroom and w.c.
kitchen. 7, servants'
vatory.

This house was built for Madame de Mandrot, in whose castle the first C.I.A.M. Congress was held. The site slopes towards the south-east, thus making possible a semi-basement. The principal facade of the house forms an angle of sixty degrees with the road, and has therefore a full south aspect with a view over the town, the lake and the mountain. The plan is based upon the angles of the hexagon. The principal floor and the walls and roof above it are of timber; the walls are insulated with glass silk sheets and the roof with sheets of Durisol-standard. The outer walls below the principal floor are of masonry. Inside, the walls and ceilings are faced with wood, plain or painted white. One of the client's stipulations was that the house should be protected from telluric radiation. In view of this the following precautions were taken; the soil below the foundations was carefully drained in order to avoid dampness which is accentuated where the ground is subject to such radiation, and an insulating board covered on both sides with zinc was placed under the floor of the semi-basement and on the ceiling in part of the living quarters.



semi-basement
1, wine cellar. 2, food store. 3, guests' room. 4, drawing office. 5, architects' studio. 6, shower bath. 7, boiler room. 8, fuel store.

2

1, the path leading to the entrance on the north-west side. 2, the garden front looking west.

3

4

HOUSE ON ZURICHBERG

3, the house from the south-west. 4, a corner of the living room.

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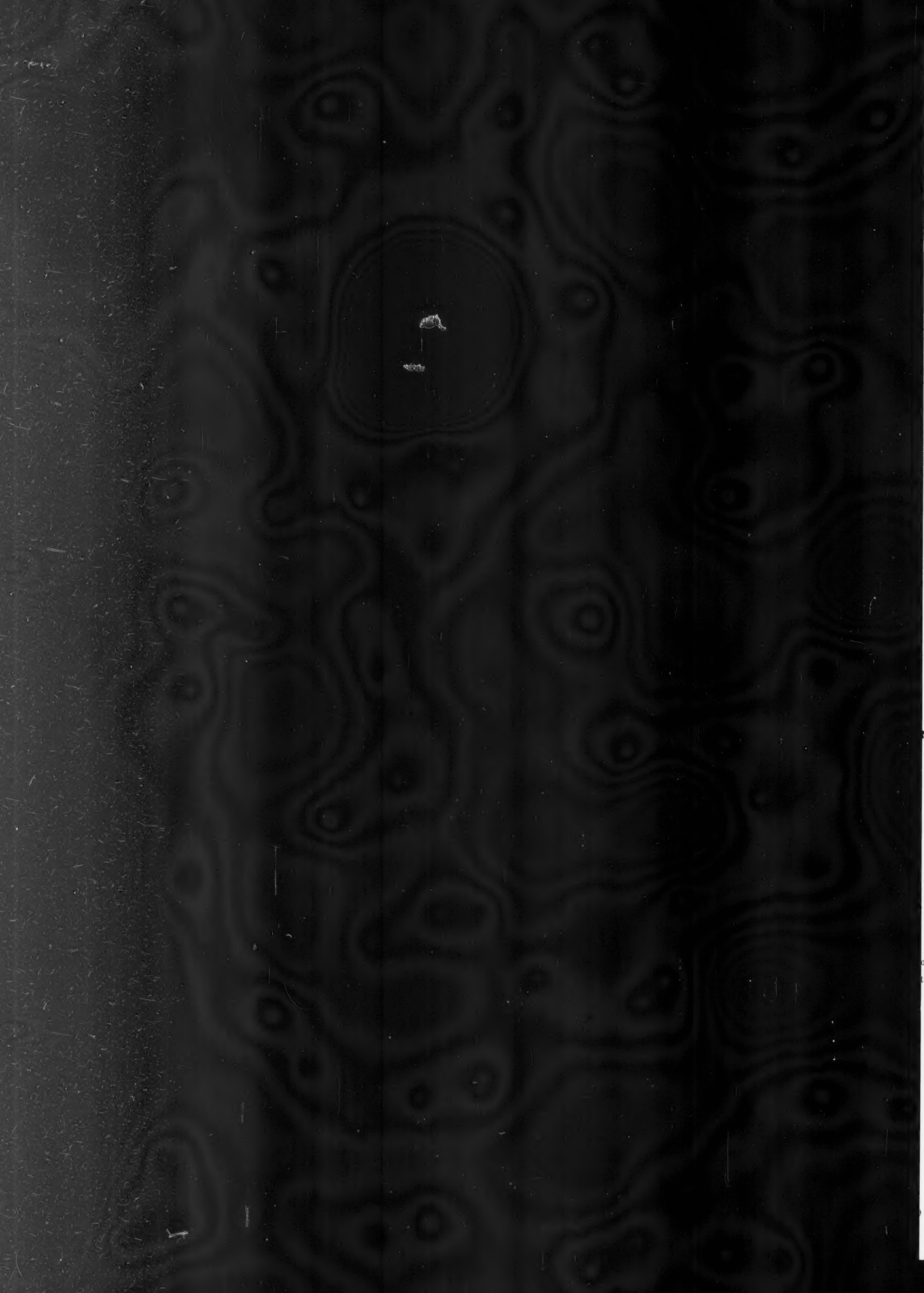


THE SECOND HALF CENTURY

Then Purg'd with euphrasy and rue
The visual nerve, for he had much to see—Paradise Lost.

The second half of the twentieth century starts, for THE ARCHITECTURAL REVIEW, on January 1, 1947. It was founded at the end of 1896. December 1946 saw the completion of its fiftieth year.

To mark this solemn moment it has been decided to break one of the paper's strictest rules. In devoting the supplement which follows to an exposé of policy, the REVIEW is doing something it has never done before. For fifty years its policy has been not to discuss policy. Yet if something is to be gained, after æons of discreet and even baffling silence, by answering some of the questions some of the public ask some of the time regarding the REVIEW'S objectives, is not this a good opportunity? Or must we assume with Euripides that silence remains always without exception "true wisdom's best reply"?

It has become increasingly clear to the present editors* that, wise though the vow of silence is, there are moments when it should be broken. They do not flatter themselves that a public declaration of policy will be accompanied by a revolution in human behaviour; nevertheless, such as it is, the REVIEW'S niche in the world is well-established, while some of the things it sets out to do still seem to be ill-established, or misunderstood, or not understood at all. They conclude that a definition of objectives may turn out to be a useful way of celebrating the half-century.

To dispose promptly of the self-evident, THE ARCHITECTURAL REVIEW is an architectural magazine. Its prime purpose, that is to say, is to record with varying degrees of efficiency the more interesting buildings of the age, wherever they may turn up. Such a record obviously has a permanent value beyond its immediate use to practising architects and culture fans, since whether or not the buildings illustrated go out of date, the bringing of them together in one work is a way of providing the raw material of architectural history.

That is the first function of the REVIEW—to record contemporary buildings for the immediate benefit of specialists and for the ultimate use of posterity. This function it shares, however, with other architectural papers in many countries. The REVIEW differs from most of the others in that this, though its first, is not by any means its only function; it is an architectural paper, but it does not deal only with architecture; and when it deals with architecture, it does not always deal with the right sort of architecture, a thing the more orthodox reader is inclined to find disturbing. Here lies one amongst many possible sources of misunderstanding, for herein exists evidence of deliberate policy—but let us, before discussing the ways in which the REVIEW flouts good taste, try to add a few more items to the list of its orthodox activities. Amongst these must be mentioned next, since properly it comes second in importance to the recording

* In this the beginning of its second half-century the REVIEW reverts to its earliest practice, control by an editorial committee. The names of the new committee appear at the end of this article—the names of the first, whose chairman was Norman Shaw, are given on p. 42.

of buildings, the policy of providing space for literary discussion of the visual arts, including, of course, the art of architecture. One of the aspects of the English cultural tradition most worth preserving is the practice of dilettante journalism by experts who are also amateurs—the indoor, that is to say the wet-climate, equivalent of the ancient rhetorical fun and games of the market-place. For any art in England there is a public so long as it lends itself to being written about well; indeed the reason why architecture, during the Edwardian interval, lost so much prestige lies to quite an appreciable extent in the fact that no one had been found, between John Ruskin and John Betjeman, to write about it quite well enough. But the urbane habit of literary dilettantism, of scholar's table-talk conducted in public, is not one that can be indulged without a medium. A significant sign of our particular time, and a very encouraging one, is the multiplication in the form of new publications, and old ones re-born, of the instruments that serve this particular purpose; nor need one pass over in jealous silence those more general periodicals which, like the REVIEW, have spanned successfully the period, now behind let us hope, of almost complete philistinism. Nevertheless, as a matter of history, the REVIEW has been alone in supplying undiluted "third programme" for half a century, without asking for and without getting a single round of the applause that has been so rightly offered to Mr. Haley and the B.B.C. after thirteen weeks. Its ability to do this has been due to the fact that for fifty years the REVIEW'S programmes have been "sponsored" in effect by a sometimes bewildered but on the whole marvellously tolerant building industry, now gratefully acknowledged for the first time. In this context a special job of the REVIEW'S during the last twenty years has been to apply the higher criticism in fields which are generally regarded as being purely utilitarian—in the actual trades of which the building industry is made up. To the concrete, steel, glass, brick, electricity, plastics, timber and other trades the REVIEW has given special issues devoted mainly to the discussion of their souls. And for the modern movement in architecture it has performed the same service. The results in each case have been the reverse of what might have been superficially expected. In the very branches of the building trade which might be supposed to be of the earth earthy, and impatient therefore of high-mindedness in any shape, the REVIEW has gained some of its most intelligent friends; and the modern movement in architecture, far from wilting under the higher criticism, has revealed itself, to the surprise of that section of the literary intelligentsia which had not realized the need of architecture to purge itself the hard way—by going back to first (and therefore elementary) principles—as being made of very stern stuff indeed.

A whole row of other good causes could be listed, such for instance as the need to demonstrate the unity, or rather the indivisibility, of the arts, a purpose for which the REVIEW was originally founded; but perhaps enough has been said regarding the more obvious routines of architecture and town planning. In these there is little that needs explaining, and nothing that could be described as offering a defence of what to the hostile critic must seem the REVIEW'S excessive preoccupation with frivolous subjects; with Victorian merry-go-rounds and rustic railway-stations, lighthouses, gin-palaces and nonconformist chapels, exotic villadom, cemeteries and monkey-puzzles, which form the principal source of irritation amongst those who find the REVIEW perverse and affected and of which this supplement is designed to provide the vindication. Before any defence of these

can be attempted, however, it becomes necessary to make an admission. To glide smoothly over this admission would, in the circumstances of this article, be lacking in candour. Let it therefore be boldly stated that the REVIEW has a "call", a call of quite a low-class, evangelical kind. It does not set out to lead a political or moral or even a social revolution, nor is it ever likely so to do, however great the temptation (and the temptation, in a decade when technicians feel called upon, reasonably enough, to take the lead in setting the world to rights, is not small). The REVIEW has another job to do, in its own way no less revolutionary—sociologists would perhaps class it as an aspect of the same revolution. Underneath its more obvious aims, running through them and linking them together, is another less tangible one, which may be described by the words, *visual re-education.* Since it is the most imponderable of the REVIEW'S policies, and thus the most open to misunderstanding, this is one that deserves to be given, on this special occasion, a good airing. It is founded on the belief that when politics, technics and sociology have been given their due, architecture remains an art, and architects must turn out, in the long run, to be artists or nothing. This does not mean that they must not be politicians or technicians; it does mean that their political and technical selves will ultimately subserve their artistic selves.

Thus, while it is right that some men and organs of opinion in the great international world that building now encompasses, should spend their energies on matters predominantly sociological or technical, it is right also, according to the principle of the division of labour which still retains its hold, that certain others should remain inflexibly devoted to the imponderable matters described here for convenience under the collective term, art. The REVIEW belongs to the latter category; it can be described, in fact, without exaggeration, as the only architectural paper in the world that does so belong. In that lies its uniqueness. And in view of the fact that there are dozens of other excellent papers in this and other countries which cater for the other branches of building, the REVIEW may perhaps be forgiven for remaining true, in its mulish way, to its original purpose, which is to serve architecture as a visual art. When the technics of town planning or sociology also serve this purpose, they have an important place in the REVIEW—otherwise only a secondary place.

This may sound a limiting condition. In fact, these limitations are, in the opinion of the REVIEW'S editors, the source of its freedom, its freedom to pursue the cause of visual culture. How great is the need and how few and lonely are those who try to supply it is demonstrated by the dilemma of the modern world, with its astounding resources and inability to mobilize them to a desired end because it lacks the vision to conceive that end. There is an ineluctable connection between the inner and outer vision just as there is an irresistible tendency in all men to put their eyes into literary spectacles through which the world of seen things becomes the world of associated emotions. A far from illegitimate use of the eyes, even for the purposes of the æsthetic life, yet one, notwithstanding, which ignores a whole world of æsthetic experience—that of direct vision. Few subjects are more difficult to discuss, since from lack of use, the capacity in question is probably rarer even than the capacity to feel religious emotion, and by its very nature it does not lend itself to interpretation in words. Thus to those who see only in order to read, or to remember, or to

promote political propaganda—for those who make use of the process of seeing only as a convenience for other forms of activity—the idea that the same process can serve as a powerful medium for communicating direct emotion sounds like nonsense, and presumptuous nonsense at that. On that presumption, nevertheless, is built the whole fabric of the visual arts, with architecture at the base. And to those for whom visual relations matter, the capacity to *see* represents itself as a way of salvation, just as for those for whom social relations matter, forms of political arrangement represent themselves as a way of salvation.

When two such protagonists meet, it is usual for one to claim for his view priority over the other's. Fifty years ago it was fashionable to treat art as though it were entirely independent of other social realities (art for art's sake), whereas today the fashion is to treat the political scene as the universal determinant, which settles, amongst other things, the course and current of art. The fact is, and perhaps it is time we reminded ourselves of it, that heaven has many mansions (though they are as difficult to get into as those on earth) with means of communication that wait not upon the order of our discovery of them. The break-in through art, at all times, in all places, is no more and no less valid than the break-in through politics or science, nor shall we gain by making politicians of our artists or scientists of our clergy, though in so far as the artists and clergy are also human beings, they do not necessarily lose by having political and scientific passions as well—so long, that is, as they do not subordinate their arts or their gods to them. That, however, is by the way, and the point is that in these latter days events have conspired to deny inexorably the break-in through visual art to all but a small élite of professional painters under special licence to see. Only when we look at paintings, photographs (the films) and objets d'art—which includes anything from a cathedral to a piece of established scenery—are the rest of us expected to use our eyes. The rest of the seen world is considered to be visually outside the pale, which accounts for the astonishing visual conditions for instance of all our cities.

Nor can architects be excepted from this generalization, blinded as they are by their training to all but a few routine effects. And yet although painting, as Uvedale Price realized, will always remain the great visual educator, and painters the top visual professionals, nevertheless it is to *architects* that mankind will have to look to realize in visible terms a favourable environment for itself. It is thus the architect's role to become the master co-ordinator, through whom the technicians of the statistical sciences and the mechanical facts, as well as the painters and poets, must look to translate their raw material into the stuff of which visible civilization is made. To this end it is not merely desirable, it is of incalculable importance, that the architect, trained in many arts and sciences, should learn from the painter how to see. In which cause the student of sight, far from confining himself to certain limited visual routines, such as those that are so apparent on the drawing board and in the art gallery, cannot afford to consider any visual experience a waste of spirit that gives him a wider insight into living patterns. So, too, the architectural magazine. Underlying the whole of the REVIEW'S apparently diffuse and disjointed articles on landscape and townscape is this master-proposition of the importance of the pursuit of the visual life. Complaisant phrases celebrating this theme do not, perhaps, as they roll off the pen, give the idea that it is a proposition

of much delicacy, but in point of fact, before it could help architects to recapture the capacity of direct vision, the REVIEW had to recapture it for itself. Hence the REVIEW imposed upon itself a self-denying ordinance under which, for some years, it deliberately denied itself the pleasures of historicism and antiquarianism. It even denied itself, as far as was humanly possible, illustration of all academic architectural motifs, so that for a period in the REVIEW'S life the academic vocabulary pretty well ceased to exist. Thus, to take an example at random, the classical column, which through misuse had long ceased to have any architectural meaning, so passed out of currency that it can almost be said to have been rediscovered, as far as the REVIEW was concerned, in a recent topographical article on a ruined city in the Middle East.* Here a Corinthian column came to life, having somehow divested itself of its boring meaninglessness and emerged as a very significant thing. Such is the reward of self-discipline, an experience the REVIEW is merely sharing with many individuals who have been going through the same process of visual re-birth. The advantages, great and rewarding to those who have accepted the discipline and come out the other side, are a new keenness of perception—which may enable designers to give to the modern movement a new increase of life.

Obviously the purely visual goal cannot be pursued in isolation by the total human being, since the activities of seeing are bound up in many deep functions of the human soul, besides many not-so-deep requirements of the physical body. But the particular purpose a magazine can serve is to isolate specific targets for attack, and it is the REVIEW'S function to emphasize the problems and potentialities of visual design, to re-create a visual culture which will help to re-create civilization. Out of this arises the REVIEW'S apparently perverse preoccupation with those extravagant or surprising objects or scenes, such as a surrealist municipal seat on the front at Swanage or an exotically decorated butcher's shop on the Old Bath Road, which on the surface, but on the surface only, seem to have so little in common with the normal practice of architecture by normal beings. They are, on the contrary, the stuff of which architecture is made because they are the stuff from which the visual nerve, to use Milton's phrase, can derive that which it can *not* derive from the contemplation of established charms—exercise.

To re-educate the eye—that is the special need of the next decade. In the next ten pages the REVIEW tries to demonstrate in greater detail the thread which binds together its apparently arbitrary choice of material. Those items from past numbers are selected for presentation which the editors feel are likely to be irritating even to the reader of goodwill to whom particularly this explanation is dedicated—if, indeed, these pages succeed in relieving some of the irritation without undoing the goodwill, this momentous infringement of the rule of silence will have done what it set out to do. But before releasing the reader for another fifty years, the editors would ask him to remember that, far from following any well-worn paths, as many papers are fortunate enough to be able to do, the REVIEW, unroped to any guide, may be said to be hacking its own way up the ice-slopes of modern experience, a situation in which the most expert mountaineer may make a slip. Though it would be absurd to put forward a hard-luck story, as though the REVIEW were struggling against adversity when in the material sense it is manifestly

* *Jerash* by Robin Fedden. THE ARCHITECTURAL REVIEW, February, 1946.

an extremely successful piece of journalism, nevertheless it may not be out of place to remind the reader who has any goodwill left, that the causes the REVIEW sets itself to fight for are on the whole arduous and unpopular and extremely difficult to explain, and for the most part involve the paper in expense, criticism and ill-will. It would be an easy matter for the REVIEW to put this right. It could achieve a much more spectacular success by quietly jettisoning its objectives. Expediency would dictate quite other goals than those it aims at, which are bound to appear high-falutin' even to most architects—the ideas of enthusiasts in the impolite eighteenth-century meaning of the word. In his milder moments the reader is asked to remember this. There are few papers—or people—who genuinely do battle year after year for the more enduring values, and those that do seldom escape being labelled impossible persons. The REVIEW has done battle for fifty years and has in consequence come in for rather more than its share of criticism. This is to be expected; its guardians do not repine. Very occasionally, however, it is nice to feel, whatever the results, that the good intentions are not entirely misunderstood.

J. M. RICHARDS
NIKOLAUS PEVSNER
OSBERT LANCASTER
H. de C. HASTINGS

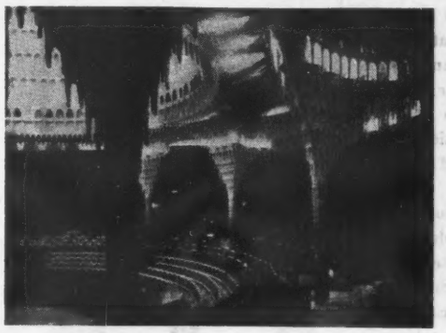
THE FIRST HALF CENTURY

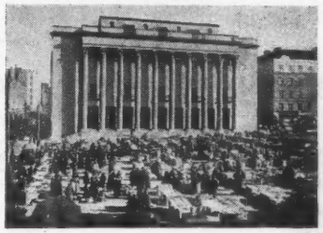
The following pages are an attempt to summarise THE ARCHITECTURAL REVIEW'S policy since its foundation in 1896. Though they illustrate most of the significant changes architecture experienced during that period, they are not to be taken as architectural history, nor indeed as a history of the contents of THE ARCHITECTURAL REVIEW. The text should be read as a kind of monologue by the editors, who are looking back reminiscently and recalling year by year what they and their predecessors had in their minds as they guided the REVIEW along paths dictated only partly by changing circumstances; chiefly according to a number of principles from which the REVIEW has never departed. These principles should emerge from what follows; their rather didactic nature is inevitable when policy motives are separated from the stream of illustration and reportage that gave the REVIEW body. The illustrations are chosen as representing the various facets of this policy as each one caught the limelight in turn. Each item illustrated is thus in its own way a landmark.*

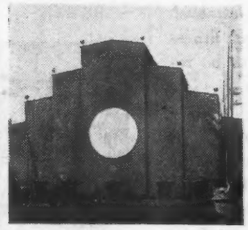
* *This text occupies the first column. The third column provides captions to the illustrations in the second. The numbers refer to the articles in which the illustrations appeared, and the titles of these are given in the fourth column along with a list of further articles on the same subjects which are not illustrated.*

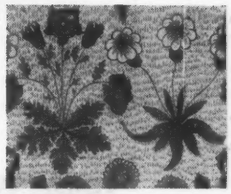
It is seldom that the turn of a century serves also as a turning-point in the arts. But such was the case with architecture at the turn of this century. The revolution which had been brewing for some time in the minds of architects began to show its architectural consequences in the years after 1900. It is a complicated drama which divides into two acts with numerous scenes, and a plot embroidered with sub-plots. In Act I such men as Ruskin, Morris, Mackintosh, Voysey and Lutyens play the leading parts, and in it the main plot begins to unfold. In the first scene the stress is on politics with the revolt against the social consequences of industrialism leading to various forms of guild socialism. Then two subsidiary plots begin to unfold, one is Art Nouveau, a later development of the arts and crafts movement (supported at this time chiefly by *The Studio*). In this an attempt is made to substitute entirely new visual symbols for those devaluated in the period of random eclecticism. The trouble here is that its appearance is altogether too early; what should be a later scene in Act II (the natural development of fresh visual symbols following the mastery of new techniques and new social factors), dies of a premature birth. The other subsidiary plot in this act is the return to the Georgian or neo-traditional style, which is in fact a turning away from the imminent approach of Act II. It is a solution which does at least fill many parts of the bill, but except for a few masters, such as Oestberg, Tengbom, and Lutyens, Macartney and Newton (the last two both editors of THE ARCHITECTURAL REVIEW, chief supporter of the neo-Georgian style at this time) it is a very limiting solution, implying the constant repetition of a few main chords—simplicity, the beauties of brick and masonry, and the eternal links with a great heritage. However, there is little future in it since it is outside the scope of the main plot, and it becomes progressively weaker through inbreeding.

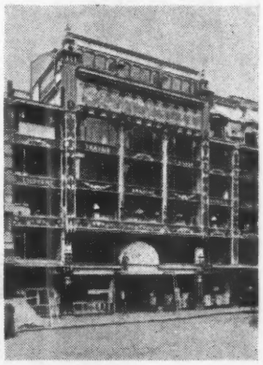
Act II acclaims and accepts the fact of the mechanical revolution. Such men as Perret, Loos, Behrens, Gropius, Mendelsohn and Corbusier play the leading parts. The background to Act II shows the industrial revolution accepted as a *fait accompli*, although the struggle against its ill-effects continues unabated. Marxism as a social philosophy gradually comes to predominate over guild socialism, although towards the end of Act II its influence begins to wane. New materials and new methods of building which result from the mechanical revolution are accepted with an enthusiasm that overwhelms prudence, and the first scene is played on the slightly hysterical note of expressionism. However, doubts that this might prove to have been another sub-plot are without foundation, for already the next stage has been foreshadowed in the powerful early work of Behrens and Wright. Along with other great figures of the time they passed through a phase of expressionism, but it reveals itself as an aside rather than a sub-plot; the climax has been reached, the architectural revolution is established. No further proof is needed for this than the fact that in 1934 Morton Shand could write in the REVIEW a full history of the course of the revolution. Scene 2, which shows the rise of functionalism and the development of a modern idiom with stars such as Le Corbusier, Gropius and the chorus of the Bauhaus, Mendelsohn, Maillart and Tecton, takes place in the next section.

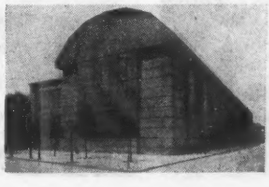


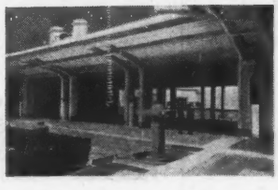












captions

German expressionism of the immediate post-war era: The Grosse Schauspielhaus, Berlin, by Hans Poelzig.[1]

Expressionism showing itself in the sculpturesque designs of Erich Mendelsohn.[2]

Scandinavian neo-traditionalism at least represents a break away from the academies. Left, Ivar Tengbom's Concert House at Stockholm.[3] *Right, the Machinery Hall at the Gothenburg Exhibition of 1923.*[4]

From Scandinavia comes a new style of elegant simplicity in interior decoration: "Finella," Cambridge, by Raymond McGrath, 1928.[5]

William Morris's contribution to the Revolution emerges in its right perspective: one of his earliest wall papers.[6]

It is now possible to look back at the buildings that anticipated the Revolution in 1914. Left, honestly expressed steel frame construction with stylistic trappings in a store in Paris designed by Franz Jourdain.[7] *Right, England's own contribution to rationality and simplicity at the turn of the century: an interior of C. F. A. Voysey's house at Chorley Wood.*[8]

Left, the first full-fledged modern building: Peter Behrens's A.E.G. turbine factory in Berlin, 1909.[9] *Right, the 1925 Paris Exhibition publicizes the onrush of the Revolution: the Cours des Metiers.*[10]

sources of illustrations

[1] *Herman George Sheffauer: "Hans Poelzig," October, 1923.*

[2] *Herman George Sheffauer: "Erich Mendelsohn," May, 1923.*

[3] *April, 1929.*

[4] *Lawrence Weaver: "The Gothenburg Exhibition," December, 1923.*

[5] *A. C. Frost: "Finella," December, 1929.*

[6] *May, 1931.*

[7] *Robert Mallet Stevens and Jacques Roederer: "Notes from Paris," April, 1907.*

[8] *John Betjeman: "Charles Francis Annersley Voysey," October, 1931.*

[9] *P. Morton Shand: "Scenario for a Human Drama," August, 1934.*

[10] *Special number on the Exhibition, July, 1925.*

other references

Howard Robertson: "Modern Sweden," July, 1924.

Howard Robertson: "The Architecture of Finland," January, 1925.

P. Morton Shand: "The Work of the Brothers Perret," June, 1929.

Frederick Etchells: "1929 Exhibitions at the Royal Academy and the Royal Institute of British Architects," June, 1929.

"Corbusierthology," August, 1929.

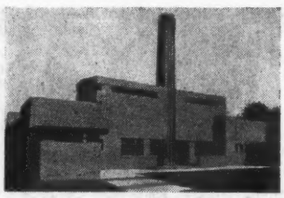
Sir Kenneth Clark: "Ornament in Modern Architecture," December, 1943.

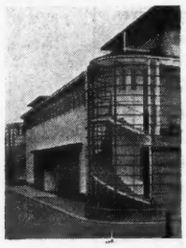
Appreciation of the modern idiom grew naturally out of expressionism. It is no accident that Gropius, Taut, Mendelsohn, Dudok, and so many others went through an expressionist phase; for although in many ways it "forced" the modern idiom, it was the inevitable result of the enthusiasm with which they quite understandably greeted the new technical developments. Here at last were the means by which they could realize a non-eclectic style and establish the architectural revolution. A revolution which for want of the appropriate weapons had already made several false starts. So the flat roof, the long window-bands, the glass-cage staircases and all the motifs of architectural cubism in terms of walls and openings were developed before functionalism became the slogan. The first accent, therefore, was on the æsthetic rather than the utilitarian, but the seed was there, and functionalism was soon to come into its own and to make a regime out of a revolt. It was not enough to re-establish the fundamentals of form-unadorned surface; fitness for purpose had also been lost and had to be recovered.

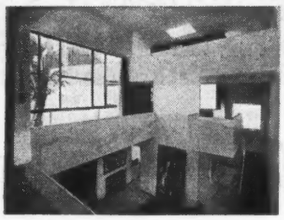
Dudok's forms, which readers of the REVIEW saw already in 1923, now appear as a transition in this process, and when for the first time one of the modern Continental architects designed a house for England—the Bassett Lowke House by Peter Behrens—it had still some of the mannerisms of the expressionist phase. However, the first examples of a purer functionalism had already made their appearance in England, outstanding among which was Kodak House by Sir John Burnet (1911) to be followed later by Austin Reed's in Red Lion Square by Joseph Emberton (1925), Easton and Robertson's new Horticultural Hall—in its use of concrete arches the most important of them all (1929), and Frederick Etchells's offices for Crawford's in Holborn (1931).

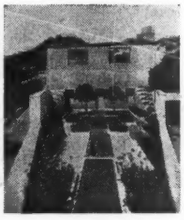
Etchells had by then translated Le Corbusier, and Le Corbusier had himself written in the REVIEW. Gropius had appeared already in 1924. Since about 1932 the REVIEW, in its programme of recording contemporary building, has concentrated on what has proved to be the most significant idiom of the day, that is the idiom of Le Corbusier, of Gropius and of their comrades in arms in other countries. In the REVIEW, Asplund made his first appearance as a functionalist in 1930, Aalto in 1931,

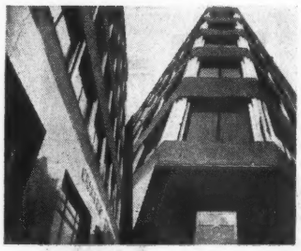
[continued on page 29]

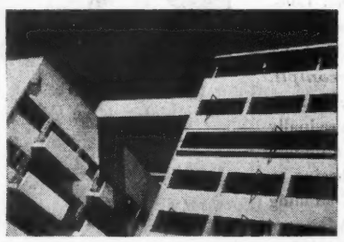


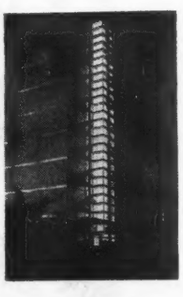


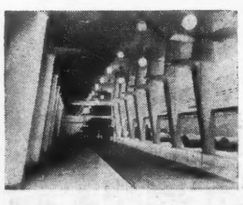


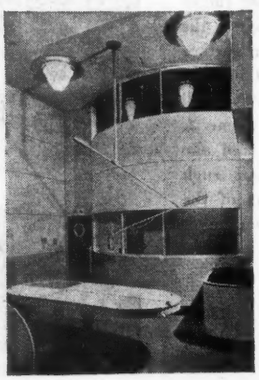












captions

Left, Holland provides modern architecture with its first stylistic clichés: Hilversum Bath House, by W. M. Dudok.[1] Right, modern architecture seeks expression through formal rectitude: the Werkbund Exposition Building by Walter Gropius.[2]

Left, modern structure used poetically: interior of a house at Auteuil by Le Corbusier.[3] Right, the modern idiom arrives in England: house at Northampton by Peter Behrens, 1926.[4]

Left, poetic functionalism finds its feet: house by Le Corbusier and Pierre Jeanneret at Auteuil.[5] Right, the master's own hand: sketches from a REVIEW article by Le Corbusier himself, 1928.[6]

London street architecture goes modern without fuss or flourish: Crawford's in Holborn, by Frederick Etchells.[7]

Russia is still a land of experiment on a superhuman scale: the Sverdlovsk Central Bureau of Economic Administration of the Ural District, by the SASS Group.[8]

Left, drama is sought in the new structural possibilities: Frankfurt Central Markets, by Martin Elsaesser.[9] Right, character is derived from the shapes the engineer devises: printing works at Abo, by Alvar Aalto.[10]

Left, one of the pioneers of the Revolution achieves the assurance and elegance that comes with maturity: a villa in the Taunus Mountains by Peter Behrens.[11] Right, British officialdom, however orthodox externally, sets an enterprising example indoors: a B.B.C. interior by Wells Coates.[12]

sources of illustrations

[1] *Howard Robertson: "Modern Dutch Architecture," September, 1923.*

[2] *Herman George Sheffauer: "The Work of Walter Gropius," August, 1924.*

[3] *September, 1926.*

[4] *November, 1926.*

[5] *"The Modern Movement in Continental Decoration," September, 1926.*

[6] *Le Corbusier: "The Town and the House," December, 1928.*

[7] *February, 1931.*

[8] *Special Russian number, May, 1932.*

[9] *P. Morton Shand: "Frankfurt Central Markets," February, 1932.*

[10] *"A Modernist Philae," September, 1931.*

[11] *October, 1932.*

[12] *August, 1932.*

other references

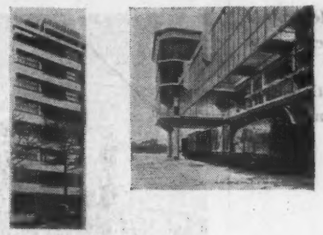
Vernon Blake: "Ani . . . Picasso . . ." October, 1928.

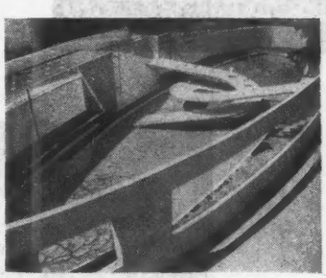
P. Morton Shand: "Glass" (review of "Glas im Bau und als Gebrauchsgegenstand," by Arthur Korn), October, 1929.

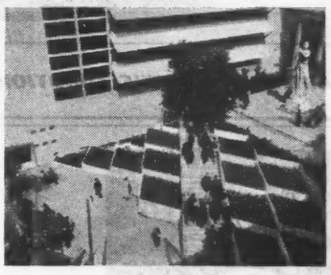
"Cry Stop to Havoc," May, 1935.

the then still revolutionary architects of Soviet Russia in 1932, and Maillart's graceful and ingenious concrete bridges in the same year.

It is such structures as these that demonstrate the unity between the functional, the technical, and the æsthetic aspects of the Modern Movement. The purest expression of the æsthetic aspects, that is of architecture as abstract art, is brilliantly shown, to take an English example, in Tecton's Penguin Pool at the London Zoo (1934). But in every successfully designed modern building (whether by Wells Coates, Maxwell Fry, Connell, Ward and Lucas, Chermayeff, Joseph Emberton or any of the other English pioneers) the element of abstract art comes out, a proof of the ease with which by now the new idiom is handled.







captions

Left, sophistication and urbanity : a block of flats in Paris by Ginsberg and Lubetkin.[12] *Right, an English engineer explores the drama of cantilevered construction : Sir Owen Williams's factory for Boots at Beeston.*[14]

Left, the modern idiom at its most abstract : the Penguin Pool at the Regent's Park Zoo, by Lubetkin, Drake and Tecton.[15] *Right, the modern idiom lends itself to the gaieties of display : the Garden Club at the Glasgow Exhibition of 1938, by Thomas S. Tait and T. W. Marwick.*[16]

Left, Oliver Hill's British Pavilion at the 1937 Paris Exhibition.[17] *Right, modern architecture finds an opportunity of operating on a regional scale where it can create its own standards based on engineering achievements : the T.V.A. scheme in the U.S.A.*[18]

sources of illustrations

[12] *October, 1932.*

[14] *September, 1932.*

[15] *July, 1934.*

[16] *Special number on the Exhibition, July, 1938.*

[17] *Special number on the Exhibition, September, 1937.*

[18] *Julian Huxley : "T.V.A.," June, 1943.*

other references

Joseph Peter Thorp : "Scenario for a National Exhibition," July, 1933.

Douglas Haskell : "Mixed Metaphors at Chicago," August, 1933.

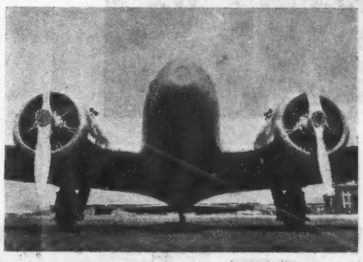
"R.M.S. Orion" (Brian O'Rorke, architect), October, 1935.

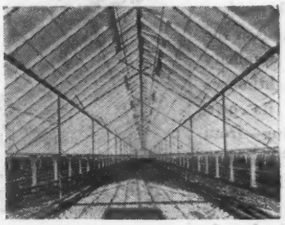
"Highpoint" (Tecton, architects), December, 1937.

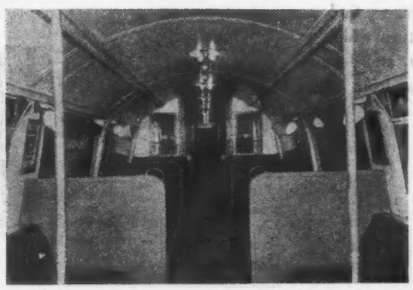
***THE ARCHITECTURAL REVIEW** FINDS IN THE PRODUCTS OF SCIENCE RAW MATERIAL FOR A NEW ARCHITECTURAL ÆSTHETIC*

Architecture that lays claim to the title "contemporary" has to be two things. It has itself to make the best and most adventurous use of the new materials and new methods of construction that science provides, and it has to display a clear relationship with the other things that are going on in the modern world. In practice, it can be shown, these are often but two different facets of the same thing : modern science has filled the visible world with a whole range of new shapes and objects—not necessarily architectural ones—and these provide the raw material from which modern architecture can fashion its own characteristic style. One answer, therefore, the REVIEW was able to give to those who accused the Modern Movement of demanding that all design initiative be abandoned, was to illustrate and reveal the beauties latent in the products of the machine age, with which modern architecture has so many natural affinities ; in particular, to show how appreciation of these (often accidental) beauties can help to develop the kind of sensibility, the refinements of perception for example, that the full development of a new architectural æsthetic demands. Eyes could become accustomed to the stimulus of new shapes by looking first at giant aeroplanes. They could see the orderliness of modern design emerging

[continued on page 30]







captions

Left, the precise complexity of the great machine shows modern architects what new motifs they have at their disposal. Two examples, one mobile[1] *and one static.*[2]

Even the common greenhouse displays qualities of lightness and clarity that more pretentious buildings are only on their way to achieving.[3]

The transport engineer sets an example to the architect : interior of a London tube train.[4]

sources of illustrations

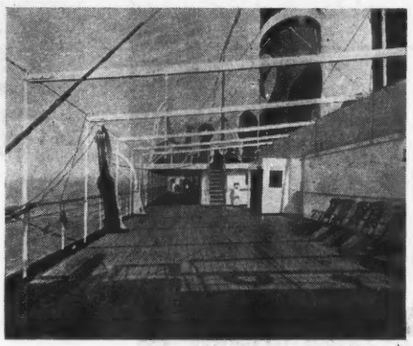
[1] *J. M. Richards : "Towards a Rational Aesthetic," December, 1935.*

[2] *H. T. Pledge : "Beauty in Machinery," March, 1932.*

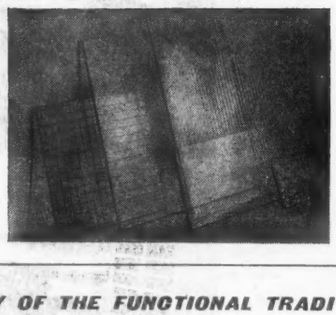
[3] *Special Steel and Concrete number, November, 1932.*

[4] *P. Morton Shand : "Underground," November, 1929.*

from the chaotic complexity of an underground railway system. They could learn to appreciate new standards of precision by looking at the intricate mechanism of a dynamo, and new subtleties of spatial relationships in the bold, unambiguous architecture of ships.



The charm of pure geometry is brought out in the clean simplicities of ship design.[5]



New materials offer the architect a new range of effects and give him a sense of adventure in design.[6]

captions

sources of illustrations

[5] *The Lord Clonmore: "The Architecture of the Liner," September, 1931.*

[6] *Raymond McGrath: "New Materials—New Methods," May, 1930.*

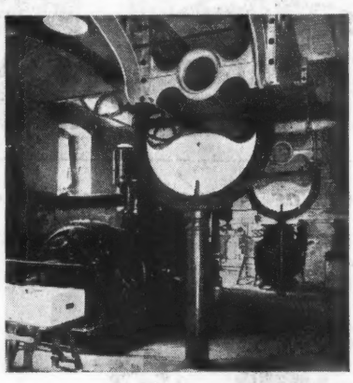
other references

"The Lorraine Bridge at Berne" (Robert Maillart, engineer), September, 1931.

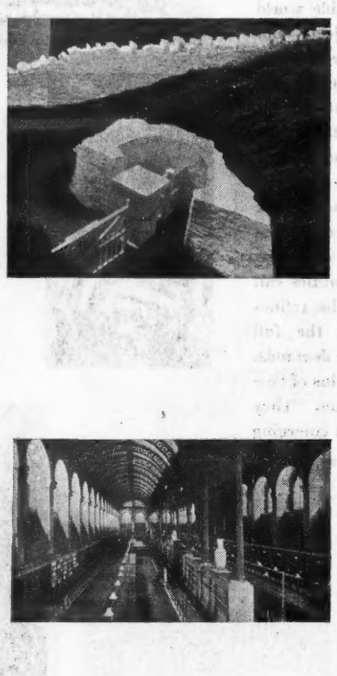
W. Tatton-Brown: "Architecture Afloat," October, 1935.

THE ARCHITECTURAL REVIEW DEMONSTRATES THE ANTIQUITY OF THE FUNCTIONAL TRADITION

It is by no means a new thing for buildings to be effective as architecture without relying for their effect on any of the systems of symbols (and the rules of thumb associated with them) which we call the historical styles. But seeing that the Act of Revolution (see page 27) largely consisted of an effort to break free from an indiscriminate eclecticism which had resulted in the inability any longer to distinguish the fundamentals of a living architecture, it becomes relevant as part of the process of educating the eye to appreciate the visual basis of good architecture, to seek out examples of non-eclectic architecture wherever they can be found. As the REVIEW has shown, these occur most often at times when engineering problems dominate design, for then architects are tempted to rely on geometry unadorned and the natural characteristics of materials. This particularly means the nineteenth century, the age of expanding industry, of experiments in new materials and of imaginations fired by the opportunities they presented: new mills of stone and cast iron in the Pennines and the Cotswolds, and airy birdcages in Hyde Park. But it means other times and places as well; a strange phenomenon in Delhi where buildings themselves serve as astronomical instruments, for example, or the English seaside, where the strength and simplicity of an age-old nautical tradition endow lighthouses and other nautical paraphernalia with its own qualities, or much of the vernacular building—from fortresses to farm buildings—of the Middle Ages. Finally, if, starting at the present, we trace the growth of modern architecture back to the early experiments with new materials, experiments which largely determined the direction of its development, we find, every now and then, a piece of architecture which stands out as work of art in its own right, and does not derive the greater part of its interest from its historical context.



The engineer creates his own style: early use of cast iron in a nineteenth century woollen mill in the Stroud Valley.[1]



Left, the architecture of pure geometry: the eighteenth century Delhi Observatory.[3] *Right, functionalism shows itself in an English vernacular tradition, that of nautical building.*[3]

Left, an engineer demonstrates the possibilities of architecture inspired by structure: section of the Crystal Palace, showing method of construction.[4] *Right, a pioneer use of iron as a building material: Labrouste's Bibliothèque Ste. Geneviève, 1849.*[5]

captions

sources of illustrations

[1] *Stroud Valley Doric, February, 1943.*

[3] *Penelope Chetwode: "Delhi Observatory," February, 1935.*

[3] *John Piper: "The Nautical Style," January, 1938.*

[4] *P. Morton Shand: "The Crystal Palace," February, 1937.*

[5] *Special Steel and Concrete number, November, 1932.*

other references

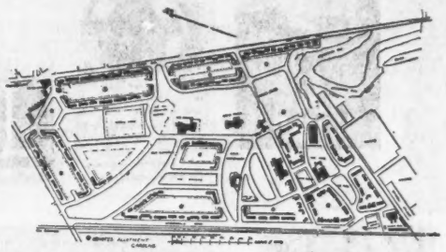
P. Morton Shand: "Scenario for Human Drama," July, 1934.

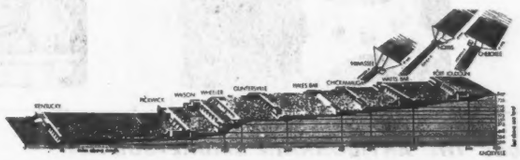
THE ARCHITECTURAL REVIEW RECORDS THE IMPACT OF THE REVOLUTION ON THE HUMAN ENVIRONMENT

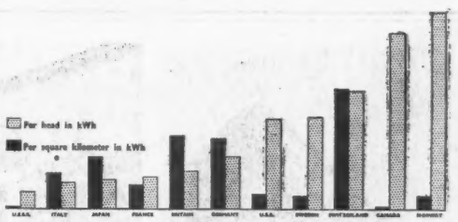
The increasing technical mastery which was so significant a part of the nineteenth century, and which in its great engineers provided modern architecture with a mighty ancestry, was paralleled by an awakening social awareness, which found its fullest expression in the work of such men as Booth, Howard and Geddes. If all had gone well, the transformed social system they advocated might have provided the framework within which technical advances could safely be made without danger of over-specialization. But the greatest achievements of twentieth century architecture up to the second world war appeared (and were reflected in the pages of the REVIEW) only as isolated images of the new ideas, which in the wider sphere of community planning and landscaping were reflected in theory but not in practice. The few real achievements in this sphere, Bournville, Port Sunlight, Letchworth and Welwyn, all suffered from being isolated in time as well as space. They were town-planning incidents. At Amsterdam, on the other hand, instead of a cut-and-dried plan, a method of procedure was worked out, first of all for the collation of facts on a scientific basis and then for the production of plans subject to constant re-adaptation, and this proved to be a pioneer achievement in urban reconstruction.

In England the war gave an impetus to the study of the sociological aspects of planning, and in addition, in the visual sphere, the chains that had bound the town planner to the Beaux Arts tradition for a century were at last severed by the rediscovery of our eighteenth century landscape heritage. Here (as the REVIEW, in face of much misunderstanding, has been at pains to point out) was a functional approach which answered contemporary æsthetic problems of landscape design.

In America the T.V.A., however unique its problem and enormous its scale, in its spirit and its methods has shown what planning can contribute to the revival of a vigorous community life expressed in a complementary architecture and in a vital landscape picture.







captions

The Garden City plan, an English innovation, influences the whole world: Port Sunlight.[1]

Left, war-time expediency provides the architect with new demands and an opportunity to bring his work into closer relationship with the community: an industrial hostel.[2] *Right, a European city shows how a master plan can determine the future character of a whole region: the Amsterdam plan.*[3]

And an even bigger area can be created anew: water control in the Tennessee Valley.[4]

The architect has now to concern himself with the economic background against which planning and building takes place: electrical energy generated in 1937.[5]

sources of illustrations

[1] *Mervyn E. Macartney: "Mr. Lever and Port Sunlight," July, 1910.*

[2] *Howard Robertson: "An Experimental Wartime Community," March, 1945.*

[3] *Arthur Korn: "A New Plan for Amsterdam," June, 1938.*

[4] *T.V.A. special number, June, 1943.*

[5] *Electricity in its Regional Setting special number, April, 1945.*

other references

J. Fletcher: "Kensington Builds for the Poor," March, 1934.

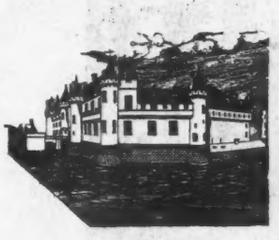
J. M. Richards: "Sir Titus Salt," November, 1936.

G. A. Jellicoe: "Landscaping for Industry," December, 1943.

THE ARCHITECTURAL REVIEW EMPLOYS SHOCK TACTICS TO STIMULATE VISUAL AWARENESS

In the period immediately preceding the Act of Revolution, the way to the enjoyment of architecture through the eye had become weedy with disuse. Architecture was enjoyed for the various associations it aroused, for its prestige-value, for its intricacy of workmanship, but seldom for its own sake. And it is a fact that the enjoyment of architecture is nearly all a matter of the way you look at it. This is not to encourage the promiscuous point of view. For a selective vision is necessary at all times, and a fixed viewpoint even some of the time, but an eye which cannot at will range over the whole field of architecture and discover the unexpected pleasure, is not an eye for architecture at all.

The reconquest of architectural vision entails the use of many of the same methods that are employed in curing amnesia. A shock will often do it, or the focusing of attention on familiar objects, which have almost disappeared by being taken for granted. It is like the proverb heard often in childhood, whose significance is suddenly understood for the first time in later life, when it is used in an unexpected context. Through such experiences, the eye as well as the mind can discover fresh meanings, and this cannot fail to enrich the imagination and through it the creative ability. This is why cubism and surrealism



captions

Left, seeing architecture afresh: one of the first close-range photographs to appear in the REVIEW: Staplehurst church, Kent.[1] *Right, photography assists the new vision: the Old Harbour at Marseilles taken by Moholy Nagy.*[2]

Left, the subjective view of architecture: a drawing by Beresford Pite, from a series of articles on pictorial presentation.[3] *Right, the objective view: a schoolboy picks on the architecture that interests him.*[4]

sources of illustrations

[1] *January, 1929.*

[2] *January, 1934.*

[3] *Beresford Pite: "Design in Drawings," June, 1897.*

[4] *Archibald Angus: "Eyes [and no Eyes in East Anglia," June, 1936.*

other references

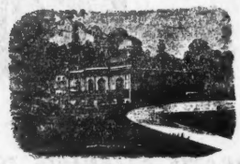
Erich Mendelsohn: "Film Shots in Germany with commentary by S. Chermayeff," November, 1931.

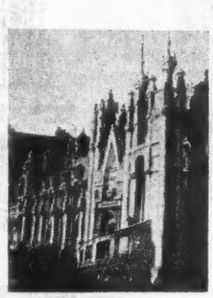
REVIEW Surrealistic photograph competition, November, 1936.

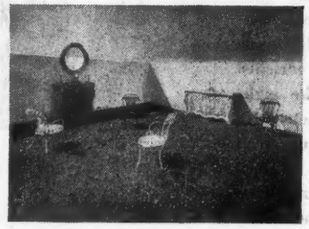
Paul Nash: "Ben Nicholson's Carved Reliefs," October, 1935.

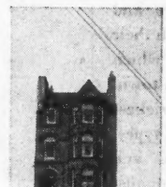
An understanding and appreciation of things from the past has to be re-learnt in each generation. In this particular generation, in addition, a direct way of looking at the past for its visual qualities has to be cultivated (see page 32) because the nineteenth century's antiquarian attitude limited our enjoyment of history. But antiquarianism apart, it is always difficult to appreciate in a disinterested way the products of a generation which still maintains links with our own. For things that are just disengaging themselves from the confusion created by the ebb and flow of fashion seem specially endowed with a character of romance; they sum up for us the charm of a period we are far enough away from to enjoy but which still holds for us a flavour of nostalgia. Nostalgia is of course a quality nourished by all the overtones of architecture, its associations rather than itself, so the products of these periods lend themselves also to a non-æsthetic study: that of character in architecture, as distinct from abstract design, of literary values and of architecture in relation to topography. The charm of Victorian architecture is often of a romantic nature, and it is in this spirit (as well as in the spirit of a new understanding of Victorian enthusiasms and ideals) that we can appreciate country railway stations and Gothic villas in once-fashionable spas. That this is a dangerous pursuit is all too evident, for the overstressing of this architectural "aside" was responsible for much of the confusion in which Victorian architecture found itself. But it is the peculiar advantage of the kind of reaction at the back of the Modern Movement that, as an extreme contrast, it both serves to intensify this particular pleasure, and to insulate the architect from the dangers of too great an indulgence in it. This is what the REVIEW has in mind when it sets out to appreciate idiosyncrasy and accept its products in the spirit in which they were conceived: the fanatical inventiveness of a French postman creating his own personal world, the oddity of graveyard memorials, the force of character of a baronial hall erected by a Victorian magnate on a Derbyshire hill-top, in which enthusiasm adequately replaces cultivated taste, and the

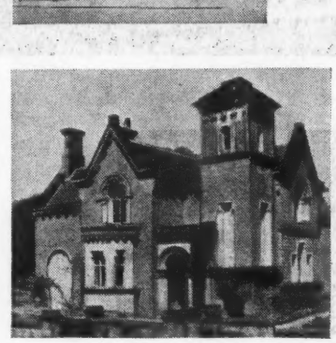
[continued on page 35]

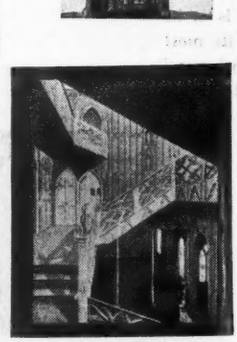


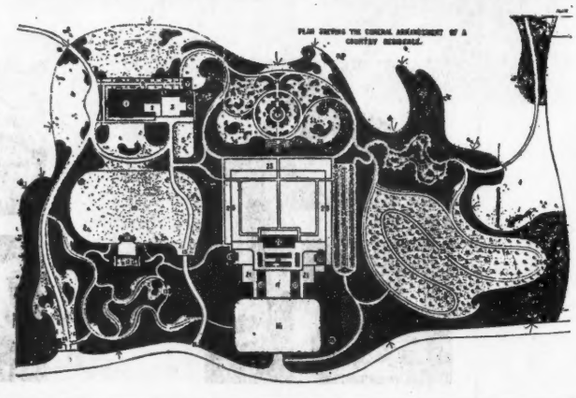












captions

Left, appreciation in 1928 of the "modern" quality of Samuel Palmer: "The Bright Cloud."[1] Right, the rediscovered charm of nineteenth century orientalism: Sezincote, S. P. Cockerell's Hindoo fantasy in the Cotswolds.[2]

Left, Victorian architects emerge from the fog of prejudice: a biographical series begins with Cuthbert Brodrick, architect of Leeds Town Hall.[3] Right, the early Gothic Revival seen as a phenomenon in its own right, with its own romantic ideals: a villa at Sidmouth.[4]

Left, naive fantasy can now be appreciated in terms of the author's intentions: a French postman's dream palace.[5] Right, and surrealism in architecture can charm as well as surprise: a Paris roof-garden by Le Corbusier, furnished by the Count de Bestegui.[6]

Left, guide-books can now be rewritten in accordance with the new disinterested vision and an appreciation of atmosphere as well as design: a villa at Leamington.[7] Right, local character in the Isle of Man.[8]

Left, the Victorian model village becomes the material of history: Edensor.[9] Right, so do the pioneer efforts of the Gothic Revival: the main staircase at Strawberry Hill.[10]

The Victorian garden, with its romantic ideals, takes its place in the history of landscaping: a plan for the general arrangement of a country residence.[11]

sources of illustrations

[1] *The Bright Cloud, by Samuel Palmer, January, 1928.*

[2] *John Betjeman: "Sezincote," May, 1931.*

[3] *Dudley Harbron: "Cuthbert Brodrick," January, 1936.*

[4] *"The Beauty of Churchwarden Gothic," April, 1932.*

[5] *"Palais Ideal," by Jacques Brunius (translated by J. M. Richards), October, 1936.*

[6] *Alexander Watt: "Fantasy on the roofs of Paris," April, 1936.*

[7] *R. P. Ross Williamson: "Leamington Spa," May, 1942.*

[8] *J. A. Ashworth and T. Mellor: "A Little Known Outpost of Empire," January, 1939.*

[9] *Peter F. R. Donner: "Edensor," February, 1944.*

[10] *Special Gothic number, December, 1945.*

[11] *H. F. Clark: "Parks and Pelargoniums," February, 1946.*

other references

Roy Christie and A. Neville Ward: "Mount Quarry, Liverpool," March, 1946.

Nicolette Gray: "The Nineteenth Century ChromoLithograph," October, 1938.

J. M. Richards: "Wisbech," December, 1939.

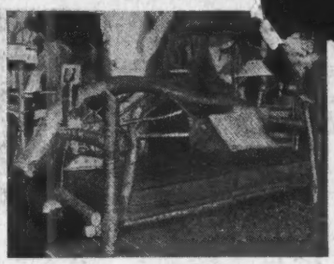
Frederick Gibberd: "Wall Textures," July, 1940.

Geoffrey Grigson: "Vicarage Picturesque," October, 1943.

John Coolmore: "The Unromantic Castle," February, 1940.

J. M. Richards: "Domesticating the Iron Horse," June, 1942.

strange surrealist effect of flamboyant Empire furniture displayed in contrast to the geometrical reticence of a modern roof-garden. All can now be admired with the safety of a paradoxical detached identity.



captions

Left, the naive charm of the rustic ideal.[12] *Right, the romantic Victorian villa, steeped in its own atmosphere.*[12]

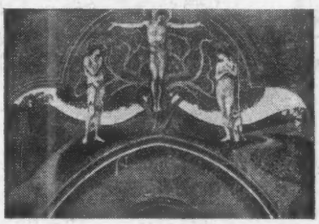
sources of illustrations

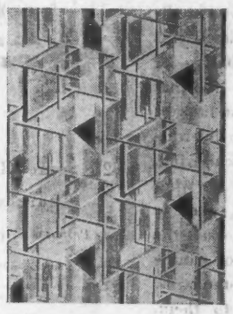
[12] *Peter F. R. Donner: "The Lure of Rusticity," January, 1943.*

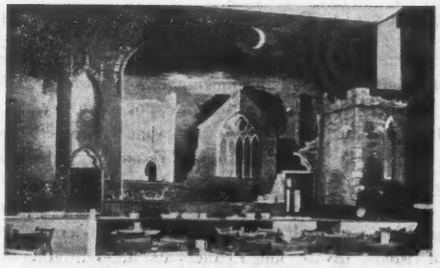
[13] *J. M. Richards: "A Summer Interlude," August, 1943.*

THE ARCHITECTURAL REVIEW TRACES THE REPERCUSSIONS OF THE REVOLUTION THROUGH ALL THE ARTS

In the nineteenth century the theory of Art for Art's sake may never have secured so wide an acceptance as its apologists would have us believe; but the practice of each art for its own sake, and to hell with all the others, was very general. In the eighteenth century the common denominator binding together the Adam fireplace in the library, the Caslon in which so many of its contents were set and the view of freshly planted clumps and groves obtainable from its windows was as perfectly understood and as unhesitatingly accepted by the noble proprietor as by Sir Joshua Reynolds who had painted his portrait. Not only was social life (in its widest sense) thereby much enriched but the painter or architect was able to acquire that confidence which comes from the realisation that one's own role is generally acknowledged and in need of no explanatory prefix. It was not until the next century that he was forced to set in motion the cumbrous defence-mechanism of the dedicated being, the impractical ivory-tower-dweller, whose genius renders him oblivious of such mundane trifles as the design of a wall-paper or the lay-out of a poster. A mission the REVIEW therefore had to undertake was that of bringing the arts once more into relationship with one another, and of showing how development in each art was only one portion of a larger picture. Its pages had to be opened to painting and sculpture, the art of the film and the poster, industrial design and garden decoration. As a necessary stage in re-educating the eye—the eye both of the architect and of the connoisseur—the REVIEW had to draw his attention to the Act of Revolution, the emergence of a new idiom and the freshness of impact of a contemporary vision wherever they occurred, in other arts besides architecture.







captions

Left, the relationship of the arts has always been a REVIEW study: a mural by Burne Jones, from the first volume.[1] *Right, a painter, Paul Nash, uses cubist motifs in the design of textiles.*[2]

Left, the new importance of industrial design: rugs by Morton Sundour.[3] *Right, the film is looked at as creating a design as well as telling a story: a scene from "Tartuffe."*[4]

Left, the original architecture of plywood furniture: chairs by Alvar Aalto.[5] *Right, modern sculpture regains an architectural purpose: Henry Moore's "Madonna and Child" in a Northampton church.*[6]

So does painting: mural by John Piper in a British Restaurant.[7]

sources of illustrations

[1] *H. Wilson: "The Work of Sir Edward Burne Jones," May, 1897.*

[2] *D'Arcy Braddell: "The Textile Designs of Paul Nash," October, 1928.*

[3] *N. Pevsner: "The Designer in Industry," April, 1936.*

[4] *"The Films," January, 1929.*

[5] *August, 1933.*

[6] *May, 1944.*

[7] *Eric Newton: "Meals and Murals," August, 1943.*

other references

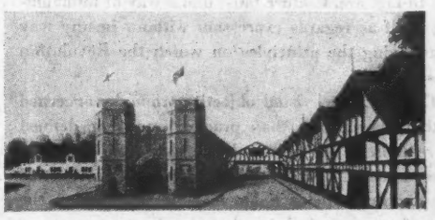
Herbert Read: "Unit One," October, 1933.

"Design Review," June, 1944, onwards.

THE ARCHITECTURAL REVIEW RE-ESTABLISHES CRITICISM WITH THE WEAPON OF THE NEW VISION

Appreciation and criticism are two sides of the same picture. If the first need in these days is to educate the eye, so that it takes a disinterested view of whatever it looks at, seeing the past unclouded by the irrelevant values of antiquarianism, admiring popular art undeterred by its lack of sophistication and appreciating the productions of the last century without being prejudiced by the changeability of fashion (see various sections on the preceding pages),

[continued on page 36]



captions

Left, the REVIEW attacks official taste: the Buenos Ayres Exhibition, 1931, British Section.[1] *Right, it had introduced a critical viewpoint at home as early as 1901.*[2]

sources of illustrations

[1] *John Gloag: "A Marriage Could Be Arranged," February, 1931.*

[2] *"Architectural Review Pillory," August, 1901.*

there is an equal need for a discriminating eye in dealing with the productions of our own time. In learning to discriminate without prejudice, we set ourselves certain standards, and all comment on the work of contemporary architects must abide by those standards. Unfortunately the criticism of architecture is almost a lost art, so it has been necessary for the REVIEW to start from the beginning, experimenting with various critical methods. First there is purely destructive criticism, which does not take things very far, but has its obvious function when abuses cry out to be remedied, such as the unseemly disorder of the Strand or Britain making an exhibition of herself in an Olde Worlde display at Buenos Aires. This method can be made more constructive by showing alternative solutions at the same time, comparing one country's achievements with another's at an international exhibition or comparing the current exhibition with the one that went before. Then criticism can be of a literary kind, discussing theories and principles and illustrating them in practice, or of an analytical kind, where a new building is not only criticized for what appears on the surface, but is, as it were, taken to pieces, so that the architect's problems and the reason why he arrived at this or that solution can be understood. Always the object is to set up standards, and make judgments only in relation to them. Finally there is the method that deals with ideas: criticism by implication. The imagination of architects concerned solely with what is modern can be stimulated by drawing their attention to the riches already existing, in the shape of their inheritance from the past. When the same standards are applied to old and new it is found that in fact they are not antipathetic but sympathetic. The educated eye takes them all as one.

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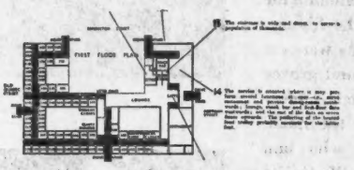
Criticism

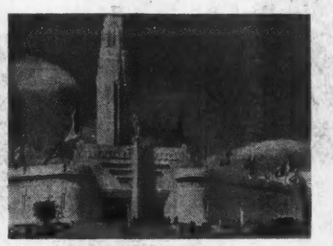
Drawings by Osbert Lancaster

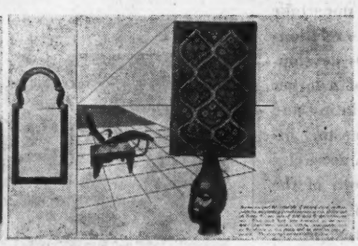
2°. Some Recent Churches

By Professor C. H. Reilly

EDWARD MAUFE, the designer of the latest cathedral of this church building age, in his recent address on modern church architecture, among many excellent







captions

Left, the REVIEW enters the lists against the academicians when it finds them least aware of the value of London's remaining examples of civic architecture.[3] *Right, the REVIEW sets an early lead in the technique of the cautionary guide: "a village green diversified by posters."*[4]

Left, critical discussion of contemporary design.[5] *Upper right, criticism by implication in satirical drawings: Pelvis Bay, by Osbert Lancaster.*[6] *Lower right, criticism by analysis: a new building (Mount Royal flats, Oxford Street, London) dissected.*[7]

Left, the REVIEW looks critically at the various nations' showing at an international exhibition: Brussels, 1935.[8] *Right, an eminent critic, Prof. Sir Charles Reilly, looks at London street architecture, analysing style irrespective of period.*[9]

Left, the REVIEW draws attention to random development's threat to towns of character.[10] *Right, and shows up the limitations of the principle of modernity at all costs. Character and quality count more than period.*[11]

sources of illustrations

[3] *September, 1933.*
[4] *"Historic Britain," February, 1930.*
[5] *C. H. Reilly: "Criticism," April, 1935.*
[6] *Osbert Lancaster: "A Short History of Pelvis Bay," November, 1934.*
[7] *E. Maxwell Fry: "Mass Produced Shelter," January, 1935.*
[8] *July, 1935.*
[9] *C. H. Reilly: "Street by Street," April, 1936.*
[10] *"The Agents of Disintegration," May, 1938.*
[11] *Raymond Mortimer: "Modern Period Character Mania," January, 1938.*

other references

"Cautionary Illustrations," February, 1930.
"Let's All Go Down the Strand," February, 1931.

THE ARCHITECTURAL REVIEW OUTLINES A FURTHER ACT FOR THE MAIN PLOT

Revolutions are not made for their own sake but because certain ends cannot be achieved in any other way. After the Act of Revolution, therefore —which is largely iconoclastic in character—comes the process of building anew. Architecture had become side-tracked and it needed this Act of Revolution to set it back again on the permanent way. It also needed a long and patient rediscovery of visual values before the right conditions existed to get it going again on a new course that would show a sense of direction and an objective.

The obvious short-term objective must consist in getting back some of the scope and richness that the Act of Revolution discarded. Architecture has had for the time being deliberately to dehumanize itself, but the success of the Revolution and the subsequent consolidating period of functionalism means that it can now seek more direct contact with human aspirations without compromising any of its principles. It can begin to build up a tradition —to think of posterity; and it will soon discover that many things which may have seemed important at the moment of achievement because of the revolutionary gesture they represented, will seem negative and meaningless to posterity, which judges them by what they are, not what they had to struggle to avoid being. Negative characteristics can only be changed into positive ones by cultivating the arts of expression, which means architecture becoming once more a vehicle for humanity's dramatization of itself. That is why a short-term objective must involve new richness and differentiation of character, the pursuit of differences rather than sameness, the re-emergence of monumentality, the cultivation of idiosyncrasy, and the development of those regional dissimilarities that people have always taken a pride in. In fact architecture must find a way of humanizing itself as regards expression without in any way abandoning the principles on which the Revolution was founded.

The long-term visual objective (though concerned with theory rather than practice) must be defined in relation to the course that architecture is in any case taking. Modern architecture is dominated by planning, and is liable to be so throughout the near future. It is being more and more conceived in terms of one co-ordinated scene rather than a collection of buildings to be looked at individually. But the new conception has not yet, as it were, acquired visual three-dimensional status, nor has the new scale that the landscape element has reintroduced into architecture been fully assimilated. Here the short-term objective of visual education must be carried on into the future. So, large-scale planning being now the most significant development in architecture, a major task is to give it positive architectural shape, to turn the science of sociology—in which planning has its roots—into a visual art. Once again this is an opportunity to maintain the continuity of tradition, and show that historic precedent can be used constructively, not as an escape. Take as but one example the Picturesque tradition. This is England's one great contribution to the art of landscape, and it has been an important part of the REVIEW'S policy to show that it can now profitably be studied in relation to the new problems of urban landscape, which have been clarified by sociological research. In many other ways with an eye trained to discriminate without prejudice, architecture can take advantage of the historic truth that the more things change the more they are the same thing.

WILLIAM MORRIS AT ST. JAMES'S PALACE

WILLIAM MORRIS died fifty years ago and few are left of those who as young men knew him and worked with him. We shall soon look back at him from the critical distance, for it is normally in the third generation, when the ties of living memory are broken, that it becomes apparent whether a man thought great in his day is to descend to an antiquarian limbo or to enjoy the light of immortality. It is already becoming pretty clear that Morris, not for what his friends said about him but for what those born long after his death think about the work he left behind, may join the immortals. But how far Morris's future fame is to be commensurate with his actual achievement will depend to some extent on what survives of his work. There is an element of luck in these things: time and judgment will winnow the wheat from the chaff, but will beat the air if the evidence is lacking. The witness of Morris's literary work is safe, most of it printed in the twenty-four volumes of the Collected Works: our children, if they want to, can curl themselves up in the corner and lose themselves in the magic of *Guenevere*, *Sigurd* or the *Roots of the Mountains*. Of his political activity we have perhaps as much evidence as we can reasonably expect, remembering how much of his effort went into unrecorded reflexion and the spoken word that has vanished in air. His finely printed books survive, and future critics will be able to decide whether or not the products of the Doves, Ashendene and other modern presses ever in fact rivalled the mastery of their original. And of the many other things Morris did—painting, illumination and the rest—there survive precious fragments to testify to his versatility.

All of these things—his writing in prose and verse, his more or less personally practised crafts and especially his political activity—were essential to him, but still, in the quantitative and time-table sense, *parerga* in his astonishing output of mental and manual workmanship; for his main effort, the work by which he earned his living and which preoccupied his diurnal thoughts for thirty-five years, was devoted to his business as a manufacturing decorator. Our successors may wonder whether he was not at his most characteristic, if not his best, as a participant in co-operative schemes of decoration and particularly as a designer of patterns to cover the surfaces of walls, floors, ceilings, furniture and window-hangings—whether he was not perhaps even among the greatest of artists in this kind, simply because there can have been few men who have given so much genius and given it so long, always prizing the manual tasks of the workshop above the supervision of other men's labours, to the practical processes of the domestic arts. They may wish to test the thesis, against the surviving evidence, that in the perspective of history one of Morris's first achievements was, in a way which would have been different if he had not been there, to revolutionize the idea of what the inside of a house should look and feel like. Here later critics may have some difficulty and perhaps curse us for negligence, since—except for certain durable materials like woodwork, glass and ceramics which by nature and the excellency of their workmanship should, barring bombs and the vandalism of changing fashion, last a long time yet—Morris and Company worked in perishable stuff which is apt to go the way of most discarded and worn-out household gear. In fact, just at the time when historians want their evidence to measure William Morris's stature, much of it will be found gone as surely as Nineveh and Tyre.

There is still, however, as much to fear from dispersal as from the fragility of the materials, for Morris made things to last and even improve with age. A few houses still remain with their original Morris decorations intact and as lovely and serviceable as ever, but the stuff cannot be expected to remain much longer undisturbed. Our successors cannot hope to see many of these decorative schemes still standing, but unless we take precautions they will not be able even to reconstruct them from surviving fragments. Redecoration of private houses, often on change of ownership, is inconvenient enough without the extra bother of recording where the discarded furniture went: even the furnishings of Kelmscott Manor that were sold in 1939 were dispersed without, as far as I can discover, any note being kept of where they were disposed. Then there is the evidence on the manufacturing side—so precious with Morris and Company because Morris's own hand and eye were on every detail. After the winding up, all the books of Morris and Company—except the very earliest ones of which some relics remain—were destroyed for salvage because there was nowhere to house them. The case is somewhat better with the immense wealth of drawings, specimens, cartoons, etc., that had to be disposed of before the firm wound up: a good deal went to the Victoria and Albert and other museums where they are safe, but, singly, lose meaning out of their context, but much is scattered in private or dealers' hands and inaccessible because unrecorded. The simplest questions may soon be beyond answer. The dates of the earliest wall-papers, for example, are at variance in the printed authorities. How glad future students may be to have a simple series of specimens in date-order, not to say the memoranda and drawings that played a part in their designing!

Much, nevertheless, remains to record and to secure for succeeding generations, and the hope is that persons or institutions possessing work done by the firm or papers or patterns connected with it will see that they are not destroyed, and will have photographs made of decorative schemes before they are dismantled. Morris told the Royal Commission of 1882 that he had used the South Kensington Museum perhaps as much as any man living, and the museum contains a rich, though still only representative, collection of things he made. But gaps remain to be filled from personal memory and crucial examples. Details are precious, and it is to be hoped that, before it is too late, further specimens and records of his designs and decorations will find their way to the Victoria and Albert Museum, to be kept in safe hands and to augment and illuminate what is already there.

The special and fortunate case of the publicly-commissioned Morris decorations at St. James's Palace offers an excellent example of how, with the help of even incomplete records, a decorative scheme can be visualized, if only in dim reflexion, when much of it has perished or is approaching its term of usefulness. What follows are no more than notes taken from Office of Works papers (which I have been allowed to consult by kind permission of the Inspector of Ancient Monuments), supplemented by scraps from elsewhere, and it does not claim to exhaust the evidence. If it elicits more information on this or other of Morris and Company's works it will have served its purpose.[1]

The Board of Works Estimates for work at St. James's Palace during 1864-5 included provision for enlarging the Entrée Passage, repapering the Entrée Room (when enlarged) and the Ball Room, routine repairs and gilding in the Tapestry Room, the Armoury and the Guard Room, and repapering the Banqueting Room. The widening of the Entrée Passage to form the present Picture Gallery—one of the works undertaken to avoid the inconvenience experienced by the company at Drawing Rooms and Levées—was carried out in 1864. The new room was papered, but we do not know by whom and what the design was; but we do know how the Banqueting Room was redecorated and can judge by contrast something of the effect Morris and Company's redecoration of the Armoury and Tapestry Room must have made two years later. The Banqueting Room had not been painted for twenty years, and in September 1864 Alfred Austin, the Secretary to

[1] I owe special thanks to Mr. Benedict Nicolson for showing me the State Rooms in St. James's Palace and to Mr. H. C. Marillier for notes kindly communicated.

the Board of Works, wrote to Spencer Ponsonby, the Comptroller of the Lord Chamberlain's office, with the Board's proposal to paint the room its existing colour, but requesting the Lord Chamberlain to see if Richard Redgrave, the Surveyor of the Crown Pictures, had any alternative proposals for the colour of the walls. Redgrave advised as follows: "I think the present colour very unsuitable. The part of the Walls on which the Pictures are to be hung should be much darker and of a neutral green or a purpleish crimson broken with citrone green, either may be deepened with gold, if richness is required. These colours may be carried on [in] light tints above the stringing board. It is beyond my province to remark further, but the present panelling is so heavy and unsightly, and so ill adapted to the Architecture of the room that it would seem almost advisable to remove it altogether. The Dado should have more colour than at present to suit the darker tints of the wall on which the pictures are to be hung." The contract was given to John G. Crace of Wigmore Street, the leading decorator of the day. He was the favoured *arbiter elegantium*, and in December the First Commissioner of Works, Cowper, gave instructions for Crace to be asked to look at the entrance corridor on the ground floor leading to the State Apartments and to make recommendations on how it should be furnished. Early in 1865 Crace put up an "ornamental fringe" round the top of the Banqueting Room and hung it with new paper which the First Commissioner had selected. It is described in his estimate: "To hang the Walls with a Flock and gold Paper of bold design on extra wide paper with margin of green flock round each side of Room, and fixing 2 in. gold moldings to top and bottom and double 1½ in. moldings forming angles; also 1½ in. gilt ribbon molding round the margins . . . £187.0.0."

The Green Dining Room at the Victoria and Albert Museum of 1867 was, according to Mackail, Morris, Marshall, Faulkner and Company's "first really important commission in non-ecclesiastical decorative work"; but Professor Lethaby's chapter on "The Morris Firm" in his valuable memoir of Philip Webb has shown that the decoration of the Armoury and Tapestry Room in fact came earlier. The Office of Works papers, which are only fragmentary on the commission, do not tell us what we should most like to know, namely, how the firm got the order, or do anything to elucidate the really extraordinary fact that a party of eccentric young artists, who had barely ceased to conduct their concern, founded only six years earlier, like a picnic and whose modest success at the Exhibition of 1862 had been violently contested by their contemptuous commercial competitors, had made their way into Crace's dismal preserve.[2] The Works papers simply contain the implication that the job must have been begun at the end of September 1866 and was probably completed by the middle of the following January. The cost is not recorded. We can fill out the details a little from Lethaby's excerpts from the letters of Warrington Taylor (who became business manager of the firm in 1865) to Webb. They show that Webb was at this time responsible for general schemes and that the decorations at St. James's, like those of the Dining Room at South Kensington, were to his plan—which does not mean, of course, that Morris did not have a hand in every stage of design and execution. On November 13 Taylor begged Webb to "report real visible progress at the Palace, so as to give me some cheering news"; on December 27 he exhorted Webb to charge up proper prices for his work—"Just remember we are embezzling the public money now—what business has any palace to be decorated at all?"; and Webb's accounts with the firm from August 1866 to January 1867 include several references to the commission—"3 visits to St. James's Palace, measuring," "Pattern panels," "Enlarging pattern for ceiling of Armoury; do. Cornice," "Redrawing reticulated pattern of panels, Armoury," "Pattern of pilasters," "Design full size, &c., for ceiling Tapestry Room." The painted dados, doors, window-cases and painted stone fireplaces of both rooms remain virtually in their original state. The arms and armour, replacing old pieces taken from the Tower years before, were installed by the War Office in the middle of 1868: they included eight Maltese armour suits and six helmets which are no longer *in situ*.

By the mid-'seventies, as the Lord Chamberlain, Lord Hertford, annually reminded the Board of Works, the State Rooms and the approaches to them at St. James's badly needed re-decoration and were admittedly unfit for Court functions. In December 1877 the First Commissioner, Gerard Noel, brought the matter to the notice of the Treasury and proposed including large-scale re-decoration in the 1878-9 Estimates. The Treasury objected. The need was pressed again next year. Again the Treasury objected. The next move was a letter from General Ponsonby, the Queen's Private Secretary, to the Lord Chamberlain, dated Windsor Castle, February 21, 1879: "The Queen was much surprised to hear that St. James's Palace was quite unfit for the purpose of holding a drawing Room there as Her Majesty had desired. The Queen considers that this Palace should be maintained in proper repair &, to speak frankly, is much annoyed to find that there is no intention to render it fit for Court purposes. The Queen wishes you to insist on this being done." The result, after an anxious meeting in the Lord Chamberlain's office in March, was a decision to obtain £1,800 for carpets for all the State Rooms in 1879 (to make it possible "to hold drawing rooms, *tant bien que mal*, next year"), and to ask £5,000 on the 1880-1 Estimates to repair the approaches to the State Rooms and re-decorate the Queen's Robing Room and £5,000 on the 1881-2 Estimates to re-decorate the Throne Room and other State Rooms. The Treasury agreed and would consider an estimate of £3,600 for new hangings in the State Rooms later. The carpets for the State Rooms were apparently laid in time by the beginning of February 1880. There is no evidence that they were ordered from Morris and Company.[3] In November the Office of Works sought Treasury approval for the £3,600 for new hangings in the State Rooms, observing that "when the work of re-decoration is complete the old hangings will present an even more unsuitable appearance than they do now."

Meanwhile new carpets were required in the Armoury and Tapestry Room, and Wilson, an official in the Office of Works, minuted that the rooms had been re-decorated "some years ago" by Morris and Company and recommended the Board to consult the firm on the pattern of the new carpets. Accordingly the firm was informed on November 26, 1879 that Mitford, the Secretary, "would be glad to see your Mr. Morris . . . and to show him the rooms in question." Morris visited Mitford next day, and on December 5 the firm sent in alternative tenders for two real Axminster carpets (£215 and £172) and for two of patent Axminster (£173 and £137) with a characteristic note: "We hope you will agree with us that the difference of price is so little as to make the choice of real axminster beyond question. The superiority of the fabric over the patent stuff is immeasurable, & not only is it superior in respect of durability and appearance but being hand-made it gives much greater scope for design than the machine made carpet can.[4] As regards time, we think it would be possible to make the patent carpets in about 2 months, but to do this we must use one of the stock patterns. The real axminster carpets would probably take 4 months but we do not give this time with absolute certainty." On December 11 the Office of Works ordered the Patent spool Axminster carpets (the funds not running to the hand-made fabric), and on January 15, 1880 they further ordered four rugs for the two rooms of which Morris's had submitted drawings on 10th: on March 8 the carpets and rugs were ready to lay and Morris inspected them in position on 12th. "We hope you will agree with us," the firm wrote to Mitford the same day, "that they look exceedingly well."

Whether the Board was impressed by the excellence of the Morris designs—for the firm put the carpets out for manufacture—or rather (as one suspects) by their speedy forthright business methods, is not told: at any rate, Mitford wrote to the firm on July 14, 1880 as follows: "I am directed . . . to request that you will be so good as to depute a member of your firm to meet Mr. Ponsonby Fane and myself to inspect and advise upon the re-decoration of the approaches to the State Apartments in St. James's Palace which the First Commissioner proposes to entrust to you." Morris met him in the Lord Chamberlain's office on July 15 (having postponed the time from 11 o'clock to 11.30 on plea of a previous engagement), and was asked to prepare designs. This official commission came at a time when Morris was turning to active Radical politics: we should dearly like to know his personal reaction to it.

On August 20 the firm submitted their estimate for painting and decorating the entrances to the palace at a total cost of £4,779. In the Visitors' Entrance Morris's proposed "to make good the [cracked] ceiling . . . divide the large sheets of plate glass in the windows and doors into small panes with moulded bars such as remain in the older parts of the building, to re-cover the cloth doors with leather, to fix a moulded rail to the walls at the level of the present chimney pieces, and to add low pier glasses to each chimney piece, to paint the chimney pieces and the wall below the new rail some dark colour and to decorate the walls above the rail with a boldly designed paper hanging . . . to paint the ceiling, columns, &c., with suitable patterns, to replace the existing gas brackets with new of our own design, sinking the service pipes in the walls and to hang a heavy curtain in front of the Bishop's door, clean stain and polish the oak seats" (£1,688). Only two leather-covered doors, studded with nails to form the royal monogram and crown, remain. On the Grand Staircase they would "decorate the ceiling, beams, columns, &c., after the same manner as the Visitors' Entrance—fix a broad moulded string or rail at the level of the landing to divide the walls into two stages, the lower stage in which are the stairs would have the walls covered with embossed and gilded paper, very thick, the upper stage and gallery would have the walls also covered with paper of different design and flat varnished. We would also line with tiles the niche on which the stove is placed, and we propose to remove the little pedestals now under the arches and make good the iron railing" (£1,852). Of this scheme, too, nothing is left, though the surviving paper in the Banqueting Room, as we shall see, gives an inkling of part of it. The Office of Works, when it sent the drawings to the Lord Chamberlain to lay before the Queen, called them "the proposed Decorations of the Grand Staircase in the Holbein Style." At the Garden Entrance incorporating the Hall and Gentlemen's waiting room, Morris's proposed to decorate the Queen's Staircase "after the same fashion" as the Grand Staircase and "ornament the ceiling with gilded patterns. The Hall to the right of this staircase we propose to hang with our blue sunflower wallpaper per No. 111 and to paint white or green. The Gentlemen's waiting room would be hung with our light jassamine wallpaper No. 31 [design repr. G. H. Crow, 1934, 60] and painted white or green. The cloth doors here as elsewhere would be re-covered with leather or cloth" (£582). Nothing of this, except doors covered with flowered dark red velvet on the ground level and another at the entrance to the Boudoir above, remains. The Ambassadors' Staircase "would be decorated much like [the Queen's] but the ceiling would be painted not gilded. We propose to divide the large sheets of plate glass into smaller squares as in the Visitors' Entrance and to make a new fireplace in the recess of oak with panelling all round and seats on either side" (£657). This also is all gone. The firm then prepared drawings; on October 23 they furnished a coloured sketch of the proposed decorations for the Grand Stair-

[2] The Crace papers went to the R.I.B.A. in 1939.

[3] The contractors for new red velvet altar hangings in the Chapel Royal, St. James's, in 1876 was Johnson and Jeanes of 67 New Bond Street.

[4] cf. Mackail, 1912, ii, 55.

case which was seen and approved by the Queen before November 2; and on that day the firm, having already made preparations to start work in the palace, were instructed by the Office of Works to proceed with the whole scheme as submitted. "Mr. Morris's sketch" was returned by Ponsonby Fane to Mitford on November 9, but it is no longer among the official papers and no doubt went back to the firm.

Morris's diary for part of 1881 (B.M. Add. MS. 45407) notes visits to St. James's on January 3 and 10; on 10th he "sketched ornament for clock-case"; on 12th—"to St. James . . . clock-case St. James"; on 14th he went again to the palace and received a "Note from Mitford about St. James: promised for 3 weeks at worst 2 at best"; on 17th—"To St. James . . . last scrap of St. J. ornament." He visited the palace on 19th, 21st, 24th, February 2, 10 and 18. The firm wrote to Mitford on February 15 to report their "work practically finished—it will be quite finished in a day or two," and to ask if he "would like Mr. Wardle to meet [him] or someone [he] would appoint and go over the whole by way of formal acceptance." The Office of Works preferred to wait till the job was fully completed, and the firm wrote on March 4 enclosing their bill and requesting a final inspection: Morris noted in his diary for March 21—"To St. James to get our work passed." It was done—evidently a scramble towards the end.

The work on the approaches must have been entirely satisfactory, for the Office of Works hardly delayed to consult the firm on the next task of re-decorating the main suite of State Rooms: Morris recorded in his diary for May 12—"in afternoon to Office of Works about St. James." The Office of Works had agreed with the Lord Chamberlain that the general features of all the State Rooms except the Throne and Ante Rooms should be maintained, but Morris was apparently given a fairly free hand within the financial limits. And even this restriction cannot obscure the extent of the revolution he wrought in official decorative taste in the interval between the reign of the early Victorian contractors and our latter-day preference for the cold and "inexplicable splendour of Ionian white and gold." In place of the dingy magnificences of Crace, Morris had succeeded in getting his sumptuous, but essentially modest and domestic, taste—which he had introduced as a young man in the Armoury and Tapestry Room and which still only the more adventurous of Queen Victoria's subjects approved outside—accepted by the Queen and the Board of Works as a standard of decoration for the principal rooms in a Royal palace. For the Court of St. James he devised, as far as its formal purpose allowed, the same domestic *order* of furnishings—things of beauty and use to live among—as for his own drawing room at Hammersmith; surroundings that had (in Mackail's phrase) "all the effect of making the room a mass of subdued yet glowing colour, into which the eye sank with a sort of active sense of rest."

On July 20 the firm tendered their estimate to the Office of Works. They proposed to cover the walls of the Guard Room with canvas painted dark red, and to paint the doors, dado and other woodwork olive green (as, following the Morris tradition, they still are), and to re-cover the cloth doors (£108). In the Waterloo or Banqueting Room, superseding Crace, they proposed to paper the ceiling with "a yellowy pattern" and tint or paint a simple pattern on the ungilded parts of the cornice; to hang the walls with the same type of wallpaper as on the Grand Staircase, but differently coloured, finished with encaustic varnish; and to paint all the woodwork, except where already gilded, cinnamon red (£698). Here only the thick and heavily stencilled dark red wallpaper remains, but it gives a hint at least—as we have noticed—of the texture of the lost decoration on the Grand Staircase; and it shows—by contrast with the present white and gold elsewhere in the room which makes it look clumsy and heavy—how essential the patterned paper of the ceiling and the gleaming colours of the cornice were for the general effect. The "yellowy pattern" ceiling paper is no doubt the one Morris was engaged in designing, as he noted in the diary, on August 31 (cf. Vallance, 1897, 90). In the lobby between the Banqueting Room and the Ambassadors' Room they would paper the walls with "a light coloured varnished paper, or with a gilded paper on satin ground," and paint the woodwork white (£80). In the Ambassadors' Room, which Mitford said had "practically never been decorated," they intended to repair and paper the ceiling and "remove centre flowers," and distemper and do some decoration to the cornice; strip the existing flock paper from the walls and hang them with silk to be transferred from the Throne and Ante Rooms and re-dyed red; make a "new wooden chimney piece with mirror, to enclose present marble chimney piece"; and put up a new panelled dado five feet high (£698). In the Yellow Room (now called Queen Anne's Bedroom) they would clean and rehang the existing yellow silk damask and paint a simple diaper pattern on the cove and "enrich the cornice with colour and simple pattern work between the gilded parts" (£557). All this has gone. The Ante Room (now the Drawing Room) was to have the ceiling, coves and cornice treated in the same way as in the Yellow Room, but the existing silk hangings were to go to the Ambassadors', as we have seen, and new silk damask ones to be substituted (£835). This new damask, still *in situ* on the walls, is the specially designed and woven "St. James's Silk." On August 3, 1881 Morris recorded: "Up at 6 2½ hours tapestry afterwards on damask pattern St. James all day"; and later in the year he wrote about it to Mrs. Howard (for whom and her husband he was doing decorations concurrently with the St. James's work for their house at Palace Green, built by Webb): "As to the red silk for curtains, what I am doing (for St. James's) is a very fine colour; but also you must not forget that I can do pretty well any colour you want, and of sober reds the resources are great. Item, I can do the most ravishing yellows, rather what people call amber [perhaps the colour he later dyed the Yellow Room hangings]: what would you say to dullish pink shot with amber; like some of those chrysanthemums we see just now? I am going to try that after Christmas." In the Throne Room they proposed to enrich the cornice with a little colour; hang the new "St. James's Silk" on the walls; and "remove present velvet background to panels over chimney piece, strain canvas in place, prepare and gild same and tint with simple pattern work" (£1,093). The wall-hangings are still there, and so (an unexpected curiosity) is the gilt canvas, with its criss-cross pattern in brown, stretched behind the carved swags either side of the chimney piece. In the Council Chamber or Blue Room they proposed to decorate the cove and enrich the cornice as in the Yellow Room and to install new silk damask hangings (£711). Of this the wall-hangings, now mellowed towards olive green, remain; and traces of what seems to be the coloured design on the cove can be seen through the present white. The Boudoir was to be hung with "our chrysanthemum paper"; and they would paint all the woodwork white, provide new door and window furniture and a new mahogany mantel board, and take down and refix the mirror (£88). The strawberry-coloured "Chrysanthemum" wallpaper remains, and also the mahogany mantel board.

This tender was accepted on July 29, 1881 and preparations to start work were made early in August; the Lord Chamberlain, having presumably secured the Queen's approval of the drawings, authorized redecoration to begin on September 6; on December 12 the firm was paid an advance of £2,000; and by March 11, 1882 the work seems to have been complete.

Meanwhile Morris was evidently asked to prepare plans for the further decoration of the lesser State Apartments and subsidiary rooms. On December 30, 1881 the firm tendered an estimate for papering the passage from the Council Room to the Boudoir, and the lobby and closet off the Boudoir, with blue Mallow paper (£140); to re-dye the curtains and other draperies in the Yellow Room, other than the wall-hangings (£112); and to re-dye the existing curtains in the Throne and Ante Rooms and transfer them to the Ambassadors' Room, and to re-cover its side ottomans with stamped velvet (£480). A week later, the Office of Works having decided on the pattern, the firm estimated further for "2 pairs of curtains of blue stamped Utrecht Velvet and Valances, trimmed with fringe" for the Boudoir, also for re-gilding the gilt cornices (£130). Having been asked, as it appears, to reduce their estimate of December 30 for blue Mallow paper in the passage leading to the Boudoir and the adjacent closet, they tendered a revised price on January 17 (£50). This—it seems that the re-decoration of the Boudoir itself also included a fender and fire-irons of Morris design—was accepted on 21st; but the firm, acknowledging the acceptance, reminded the Office of Works that "we have had no formal order for the other works although we proceeded at once on your verbal instructions so that no time might be lost." Clearly the Office of Works had taken Morris into full collaboration and confidence and did most of their business with him by interview. At all events, the whole work was apparently finished by March 11, when the firm sent in their bill for all that had been commissioned up to that date.

Finally, there remained the third part of the scheme of re-decoration planned in 1879—the furnishing of new curtains for the Throne Room, the Ante Room and the Blue Room. Morris and Company, as a matter of course, were given the commission. On March 13, 1882 they estimated as follows: for curtains in the Throne and Ante Rooms, £750 for each room, for valances £360 apiece; for curtains in the Blue Room £375, for the valance £180. "We propose," they specified, "to make the curtains of rich silk lined with satin and finished with silk tufted fringes and silk cords and tassels to hold back same (no gold lace will be used). The valances will be made in two parts, the lower portion shaped and made of the same silk as curtains, embroidered, with fringe on edge. The upper part will also be of the same silk, but draped in swags and tails ornamented with fringe and rosettes." On March 17 the Office of Works asked for a "less costly proposal" to keep within the limit of the balance of money remaining. Accordingly the firm sent a revised proposal three days later, substituting merino linings for satin except at the inner edges and reducing the amount of silk lace and trimmings to the inner edge only, at £530, £530, and £265. "We cannot suggest any alteration to the Valances except the omission of the embroidery which would entail the alteration of that part of the design." Again the Office of Works demurred, and the firm replied on 29th that the silk for the curtains specified in their estimate of 13th was already made and that they could not afford to set it aside for lower quality stuff; but (they added) the "design for the embroidery of the valances is not yet made in detail and though we very much dislike to stint this in any way, we will endeavour by some economies to bring the work within the limits you have fixed, with the understanding that we do our best to carry out the design submitted to you within these limits. We therefore reduce the price quoted by £200. Our estimate for making the curtains and valances for the Throne Room, Ante-room and Blue room is therefore £2,025 for the whole." On May 4 Morris's asked for the return of their design for the valances, and the Office of Works complied on 11th. There the records end.

The Morris curtains, matching the original wall-hangings, still remain in the Blue Room (the Council Chamber); the curtains and valances have been transferred from the Throne Room to Queen Anne's Bedroom (the old Yellow Room); and in the Ante Room (the present Drawing Room) we may still see the wall-hangings, the curtains and the valances in their original position as Morris installed them over sixty years ago. The valances, with their rich embroidered appliqué design on a dark red flowered silk base, are particularly impressive. The original sample piece submitted by Morris to the Board of Works was recently presented by Mr. Marillier to the Victoria and Albert Museum.

Charles Mitchell

BOOKS

The Age of Taste

GEORGIAN LONDON. By John Summerson. Pleiades Books. 21s.

THIS book is probably both the most interesting and the most valuable historical work Anglo-Saxon scholarship in architecture has produced during the war years. Moreover, it is so well written and so well illustrated that it can be read with pleasure as well as profit by general readers, even if their interest in architecture or in London and the Georgian period is of the slightest. It is almost superogatory to review it here, since all readers of THE ARCHITECTURAL REVIEW (even if they have been unable to beg, borrow or steal a copy—almost since the day of publication it has been impossible to buy one) will already be fully aware of its quality. It may, nonetheless, be worth while to attempt to set down why it is so satisfactory and how post-war architectural scholarship might hope to maintain the standard of quality Mr. Summerson has set.

Architectural history has not always been best served by local studies. Regional antiquarians, fascinated by the trees in their chosen groves, have often had little vision of the wood of which these form a part. There are, however, entities, not merely geographical but also social and economic, whose architectural stories deserve detailed study quite as much as the work of certain great individual architects or broad phases of national development. Fortunately also there are coming to be architectural writers, not lacking in the meticulous erudition of the antiquarians, who can bring to localized studies a weight of broad relevance that has in the past often been lacking in regional investigations. Sound general preparation and breadth of command of the total historical scene do not alone insure this quality of relevance. It is not so much merely graced as actually confirmed in Mr. Summerson's case by a style of writing that can persuade even the prejudiced reader of the importance and the interest of the particular facts presented. For breadth sometimes means thinness, and balanced preoccupation with many aspects may confuse and hence impede communication. Readability requires a plot almost as much in expository narrative as in fiction and Mr. Summerson knows how to hold our interest by devices which are (surprisingly perhaps) as valid intellectually as they are effective dramatically. And the reader feels as prospectively happy at the implied promise of a sequel on the last page as when he reaches the end of the first volume of some great series of novels.

Mr. Summerson's London is rather broader than the qualification "Georgian" perhaps implies. He offers in fact all of London's architectural history from the introduction of academic forms in the second quarter of the seventeenth century—the effective end of the medieval period—down to the collapse of the academic tradition in the second quarter of the nineteenth century. But there exists no term to cover this whole period, of whose essential unity he so successfully persuades us, and we may be grateful his sensitive ear spares us both the ambiguous term "Caroline," with which period his study effectively begins, and the barbarous (and unrecognized) term "Williamite" for the transitional post-Georgian epoch with which he ends. The Georgian Society, of which Mr. Summerson ought now to be recognized as the most distinguished member, had already given currency to a broadened use of the term "Georgian." Georgian may have a disadvantage over some more universal stylistic term which would better correlate the whole development in England with parallel developments elsewhere, but there are many reasons why "Baroque London" would have been unsympathetic to Anglo-Saxon readers in its connotations. Moreover, it would hardly have indicated that the centre of the period covered lies in the mid-eighteenth century, when a general reaction against the international Baroque style found much of its inspiration in England.

Although the fullest detail is provided concerning building during the reigns of the four Georges, not the least interesting are the early chapters in which the laying of the "Foundation Stones of Taste and of Wealth" in the mid-seventeenth century are discussed and the final chapter in which the "Threads" are tied up in the mid-nineteenth century.

The book deals most rewardingly with the general texture of the metropolis, the types and methods of estate development, and the types and methods of the house building which covered the greater part of London's area. It does not, however, neglect public edifices nor the specific contributions of great individual architects from Jones to Soane. No other Western European city, unless it were the Rome of the Renaissance and Baroque Popes or the Paris of the Bourbons, would provide two centuries of equally significant and well-rounded growth. And on the Continent the part played by central authority and the importance of dictated schemes of city-planning and urban embellishment would overshadow the story of free speculative development and the gradual increase of residential amenity both in site-planning and in the standards of house building in series which are the most interesting aspects of London's two centuries of academic taste.

The tale of London's architecture in the seventeenth and eighteenth centuries is by no means the whole story of Britain's architecture in the age of taste. Because better building materials were available, the Georgian terraces and squares of various provincial cities are in better condition to-day than those of London. And the preference of British wealth for country life meant, particularly in these centuries, that patronage provided richer opportunities to architects in the building of great private palaces out of London than in or near the metropolis. Even in church architecture, for which there were great opportunities in the metropolis, these were bunched in three periods: after the Fire, during the reign of Anne, and after Waterloo. For continuity and for a full range of the more modest specimens it is therefore also necessary (and extremely difficult) to know the work outside of London. Yet for the general reader there is probably no account of British architecture from James to Victoria so balanced and so full of perceptions at once vivid and subtle as this book.

It is a dull review that finds no fault. Since it may be readily excused under present conditions of book publishing, it should be said that the extremely valuable sketch plans, notably that on page 3 which epitomizes the whole growth of London, are too small to be fully apprehended with the naked eye. But in general the book is elegantly produced. The frequent line-drawings in the text, mostly especially prepared for the work, ornament the excellently designed text pages. More important, they clarify with great graphic dexterity many points in a way neither text alone nor photographs alone could hope to do so efficiently. Nor were the publishers niggardly with half-tone illustrations. The selection of photographs and prints is fresh and stimulating even where some of the material is likely to be almost overfamiliar to the reader.

As we look forward to the appearance of Mr. Summerson's Victorian sequel, we may also hope that architectural writers in general and their publishers will study his manner of putting this book together. May the authors be as aware as he of the breadth of interest of various sorts—technical, economic, and social, as well as æsthetic—which may be brought out in architectural studies. Although few can hope to have the natural ease and vigour of style which make this book a delight to read and to re-read, let writers reach out towards the serious general reader and not repel all but the special student with clumsy organization and lack of appreciation of the inherent dramatic possibilities of their subjects. Surely then their publishers may be encouraged to be as generous with illustrations and as careful with format as Mr. Summerson's publishers have been in a difficult period. In pre-war architectural books clumsy and supposedly "de-luxe" format, not to speak of very high prices, too often put off the would-be purchaser and discouraged the sort of easy natural reading one expects, say, with a biography or a work of political history. But this book has the commonsense urbanity of one of the London terrace houses of the Golden Age. Let us hope it presages a golden age in the writing and the publication of books of architectural history.

HENRY-RUSSELL HITCHCOCK

Cast Iron

CAST IRON IN BUILDING. By Richard Sheppard. Allen & Unwin. 7s. 6d.

THIS little book gives an interesting and informative account of the properties and applications of cast iron in building. The principal applications are reviewed under a classification that separates the structural and semi-structural elements used in the envelope of a building from the components and appliances which may be built into or fixed inside the envelope.

The author argues that lack of ductility and comparative weakness in tension are insufficient in themselves to account for the decline in the use of cast iron for structural purposes. He then proceeds to say:—"Whether iron will be widely used again will not depend upon its treatment at the hands of a few gifted designers who know how to exploit its possibilities. Primarily its use will depend, as always, upon the question of cost." If there is any validity in this argument, the facts supporting it are not given. On the contrary, the evidence available suggests that if cast iron is to have a new future as a structural material for building, a new science and technique will have to be developed. The arched forms of construction used by bridge designers of the late eighteenth and early twentieth centuries are generally unsuitable for multi-storey buildings.

The semi-structural applications of cast iron are illustrated by a considerable range of photographs and drawings. Too many of the examples included are badly designed, or are of such a design that they might have been more suitably executed in other materials. A monstrous and horrible window surround which was cast in iron for the Plaza Constitucion Station at Buenos Ayres is illustrated with the apology that its chief recommendation is its size. There have been too many semi-structural applications of this kind in the past, and too few that are commendable for their good sense and taste. This aspect of the subject requires a more critical investigation than is made in this book if any improvement or enlargement of technique is to be achieved or even hoped for.

Cast iron components and appliances for buildings deserve a more comprehensive study than is to be found in this book. Cast iron has a clear ascendancy over most if not all other materials in this field, but design must be improved and revolutionised in many details if the advantages of the metal are to be preserved. Three stages in the design of a cooker and water heater are shown to illustrate the kind of development that is taking place in the production of a cast iron appliance, but the development does not go far enough. It does not seem to reach basic changes anywhere.

GEORGE FAIRWEATHER

SHORTER NOTICES

MILANO ROMANTICA, 1814-1848. By Antonio Monti. Domus.

In this book the author gives a vivid account of life in the Lombard capital during the period leading up to the Risorgimento: a period of romanticism, blossoming with the fall of Napoleon only to wither with the disillusion and desperation of 1848, when the expulsion of the Austrians by the populace proved dramatic but futile.

The very plan of Milan, cobweb-like in form to this day, expresses a romantic rather than formal approach. This description, human rather than architectural, as seen through the eyes of Stendhal and his friends, brings to life a city which, when first visited, may appear to lack the beauty and interest of other famous towns, but which is in fact the pulse of Italy.

ENGLISH CHURCH DESIGN, 1040 TO 1540 A.D. By F. H. Crossley. Batsford. 12s. 6d.

For whom is this book written? Here is a sample paragraph: "The beautiful arcade at Tattershall and at Cirencester takes note of the introduction of pewing, the base mouldings rising well above it. During this period there was also a growing tendency to dispense with capitals, either moulded or carved; this is half accomplished at Great Gransden, Huntingdonshire, and wholly so at Harewood, Wintringham and St. Martin le Grand, York. An intermediate type has the arches and piers panelled as in the north chapel at St. Cuthbert, Wells, and in the refacing of the nave arcades at Sherborne. In the end the four-centred arch was depressed . . . as at Winchcombe and Northleach, Hemingborough, Yorkshire, in several churches in North Wales as well as Cheshire."

This sort of writing is of value in a handbook for reference purposes, but not in a little book for a wider public. And Mr. Crossley, who, one knows, is at his best when he writes for the expert, does not make up for such paragraphs of catalogue character by others with a straightforward appreciation of the style of phases or epochs. His book is divided in the old Bond or French nineteenth-century way in chapters on Towers, Façades, Roofs, Walls, etc.

His likes and dislikes are in accordance with this somewhat old-fashioned approach. He is all in favour of the Perpendicular ("The ridiculous attitude of Victorians to the last phase of medieval architecture . . ." page 65; cf. page 63 on the "uninspired mechanical compass window tracery" of the later thirteenth century, and page 59 on the "heavy and inert" arcades of the twelfth century, "lacking both imagination and inspiration"). Perpendicular to him is the "truly national style" of England, and the Gothic Revival something of a crime.

So once again: for whom is this book written? Not for the young scholars of today, who are interested as much in the centuries scorned by Mr. Crossley as in his pet period, nor for laymen, who will be frightened by his amassed details.

Yet both will buy the book, because it looks very attractive indeed, and it has for its moderate price a surprising number of illustrations—120 to be exact—which are mostly the author's own excellent work.

These photographs show Bakelite-veneered Flexoply panels on the LMS Coronation Scot. The large photograph shows the corridor to the kitchen car, and the small bottom photograph the interior of the kitchen car.

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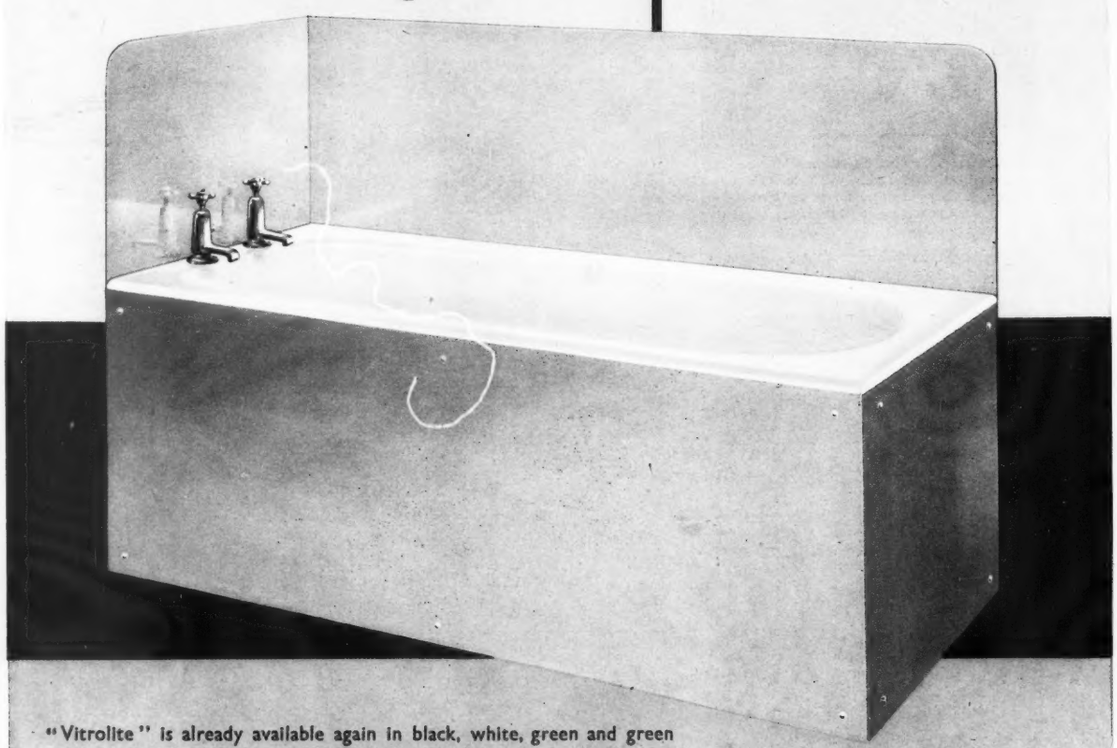

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ANTHOLOGY

A Victorian Dissents

The world and I are quite at loggerheads
About good taste in architectural beauty ;
A modern madness seems to have seized the builders ;
A pestilent new style affrights the sun :
All angles, ornaments, and irregularities,
Most rampant in heads quaint and clerical.
Horror of horrors ! what am I to do ?
Which way am I to turn lest I go mad ?
I have gone mad. These red monstrosities,
Like the red flag waved by the *matador*
In the bull's face, described in Spanish bull fights,
Drive me incontinently to desperation.
I can read MYSTERY BABYLON upon them ;
I feel myself already in purgatory ;
On every side I see these blood-stained piles ;
Top-heavy chimnies threaten to overwhelm me ;
These acute angles agonize me acutely,
They pierce remorselessly into my flesh,
And make me shudder for my dearest country ;
The narrow windows seem to squeeze my ribs ;
These pinnacles, like candlestick-extinguishers,
Serve to put out the light of other days ;
Sepulchral doorways press my spirit down ;
These variegated bricks make me turn sick
With recollections of gilt ginger-bread.
Go where I may, nowhere can I escape them.
I am gone mad, as mad as a mad bull.
At every three-wont-way starts up a school-house,
Staring full at you as you ride along,
Enough to frighten any spirited horse.
One need be well aware lest the horse shy.
The pious rector, fearful of dissent,
And the good-natured wealthy rural squire
Have laid their heads together seriously
To build a school-house, and a mess they have made of it,
And stuck it where you must encounter it,
Or shut your eyelids to avoid the sight,
A horrid architectural enormity :
A sort of mongrel mediaeval scare-crow,
Red as the squire and heavy as the rector ;
Schools, churches, parsonages, and bumptious mansions
All are infested with this scarlet fever,
And suffer sore from osseous distortion.
Wherefore go back to Queen Elizabeth
In these good days of Queen Victoria ?
The castle I am building in the air—
In other words my cot—is simple, plain,
Handsome, convenient, airy and picturesque,
Not fashioned to attract a wondering stare,
But rather to excite a natural wish
To live and love, grow old, and die in it.

JAMES HURNARD (*The Setting Sun*, 1870).

MARGINALIA

This Month's Anthology

James Hurnard, quoted in Anthology this month, was born in 1808, the son of a Colchester brewer. Until his father's death in 1866 Hurnard lived in a state of filial servitude ; *The Setting Sun*, an autobiographical poem of some ten thousand lines, was the direct result of his emancipation. Its author described it as "an English poem, unlike any other," and it is certainly a strange work, in which the memorable phrase and the *cliché* are juxtaposed in rather the same way as their visual counterparts in a Butterfield church—though with none of the same conscious artistry. Hurnard's taste in architecture, as revealed by this extract, was in keeping with his Quaker upbringing ; elsewhere we learn that Gothic seemed to him heavy, monkish and dark, and that he thought that public buildings should be built in harmony with "our chaste and handsome Somerset House." A selection of passages from *The Setting Sun*, including this one, has been edited by G. Rostrevor Hamilton and published by the Cambridge University Press under the title of *James Hurnard, a Victorian Character*.

L. Moholy-Nagy

Most readers of the REVIEW will have learnt already, with a real sense of loss, of the death of L. Moholy-Nagy. Gordon Russell, in a letter dated Chicago, November 27, writes :

Exactly a week ago, A. E. Walsh, Director of Furniture Production, and I arrived in Chicago. I rang up Moholy-Nagy at once and we lunched with him. He was in great form, although I knew he had been ill. After lunch he took us to see his new Institute of Design building and explained all his plans to us with the enthusiasm of a schoolboy. To-day I returned to Chicago from Grand Rapids to learn that it was too late even to attend his funeral. The sense of acute personal loss I feel for a most charming personality is heightened by the knowledge that, at this moment, we can ill spare such an outstanding teacher. Moholy's obvious sincerity and belief in real values has been especially valuable during a period when slick stream-lined stylists have been very active. If a high standard of industrial design is eventually made available to the common man in America—and as yet there are few signs of this—Moholy's pioneering work will be recognised as one of the factors which helped to bring it about.

Professor Brian Lewis

Brian Lewis, chief architect to the G.W.R., has been appointed first professor of architecture in the University of Melbourne, Victoria.

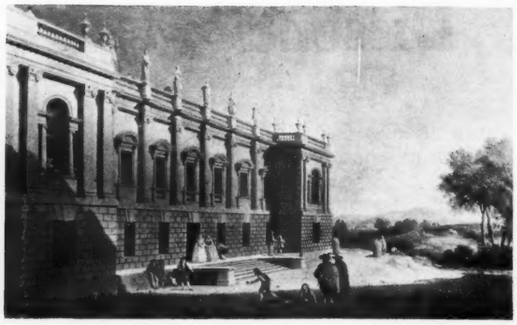
Sculpture Gallery

Three schemes entailing the erection of large scale pieces of sculpture in public places have recently been in the news. The first (in the order in which they came into prominence) was the proposal to set up on the new Waterloo Bridge carvings symbolizing the four winds (Charles Wheeler, sculptor) ; this scheme seems to have been shelved for the present—and all who have admired the clean lines of Waterloo Bridge as it stands must hope that it will remain on the shelf. The second is the proposal to set up a memorial statue of Franklin Roosevelt (Reid Dick, sculptor) in Grosvenor Square. In this case not uninfluential voices have been heard in opposition, but up to the time of writing most of the controversy has centred round the question whether the late President of the United States should be represented standing or seated. The third scheme involves a gigantic statue of Winston Churchill on the cliffs of Dover. The idea originated with Mr. H. A. Marsh, of Margate, and the statue as conceived in Mr. Marsh's imagination would show Mr. Churchill making the V-sign and smoking his famous cigar, which would be lit, day and night, to serve as a perpetual beacon to ships in the Channel. A meeting of fourteen mayors from the Cinque Ports and their Liberties recently agreed in principle to the erection on the site named of some kind of memorial commemorating Mr. Churchill's war leadership. But mayoral taste, one notes with some regret, demurred at the bold stroke of the cigar beacon as not being "in keeping with British tradition and dignity." The meeting, which was attended by the Mayors of Dover, Sandwich, Hythe, Hastings, New Romney, Winchelsea, Rye, Margate, Ramsgate, Tenterden, Faversham, Deal, Folkestone and Lydd, was addressed by Mr. Herbert Moscow, personal representative in Britain to Mr. Charles Henry Davis, of Cape Cod, Massachusetts.

Sir Reginald and the REVIEW

In his later days Sir Reginald Blomfield was one of the staunchest opponents of many of the things for which THE ARCHITECTURAL REVIEW stood and stands. He was, however, closely connected with its founding, and has left an interesting account of its early days. This, which is to be found in Sir Reginald's *Memoirs of an Architect* (Macmillan, 1932), may not inappropriately be quoted in the first number to appear after the fiftieth anniversary of that event :

" In the year following I found myself again engaged on a quasi-public undertaking. C. E. Mallows, the architect



ARCHITECTURE IN THE KING'S PICTURES

The paintings above, from the exhibition at the Royal Academy, were executed as overdoors for Consul Joseph Smith's Venetian house. Left, "Triumphal Arch in honour of George III," by Zucarelli; right, "Burlington House in a Fantastic Landscape," by Visentini.

and draughtsman, had suggested a serious journal of Architecture, to be issued monthly. His idea was that a committee of practising architects should be formed to meet once a month and discuss contemporary buildings, a sort of round table, at which members were to suggest buildings for the consideration of the Committee, with a view to their illustration in the REVIEW, and this idea was actually realized in THE ARCHITECTURAL REVIEW. The members of the Committee were :

John Belcher.	E. J. May.
Reginald Blomfield.	Ernest Newton.
Frank Baggallay.	E. S. Prior.
Gerald Horsley.	Halsey Ricardo.
W. Millard.	Leonard Stokes.
Mervyn Macartney.	Norman Shaw.

D. S. MacColl joined us to put our deliberations into shape and generally edit the REVIEW. Norman Shaw, of course, as a senior man, did not attend the meetings, and wrote to me a year later to say that he definitely retired from the Committee, and did not know how he had ever got there. Mr. Percy Hastings, the Managing Director of Technical Journals, Ltd., who was in charge of the REVIEW, used to give us excellent luncheons at the Savoy, where we met once a month. After some little time the Committee came to the conclusion that it was hardly fair to put the Proprietors to all this expense, so by a self-denying resolution it dissolved itself, and delegated its powers to a small committee consisting of Belcher, Macartney and myself, with MacColl as Editor. I was anxious to develop the literary side of the REVIEW on the lines of the *Gazette des Beaux Arts*, and advocated this at a meeting with Hastings, Belcher and Macartney. I pointed out that there was nobody better qualified to do this than MacColl, and urged Mr. Hastings to make it worth his while by increasing his salary. About six weeks afterwards, however, Mr. Hastings announced to the Committee that Macartney had been appointed Editor instead of MacColl. Belcher and I had never been consulted and this announcement was the first intimation we had of the change. We were very indignant. We at once severed our connection with the REVIEW, and insisted on a formal notice of this being inserted in the next number. This was duly inserted in the March number, 1905, and after that I took no further interest in the publication. I wrote to MacColl : 'I think the thing to do is to concentrate on the *Burlington*, and help in making that the English Gazette des Beaux Arts.' The original idea was a good one, and had it been loyally carried out might have led to remarkable results, but as I wrote to Ernest Newton at the time :

[continued on page 44

A PRETTY PROBLEM for the Warburg Institute scholars is, surely, set by this picture by Marco Ricci from the Royal collection. The reclining effigy with the globe is reminiscent of Rysbrack's monument to Sir Isaac Newton in Westminster Abbey, and the obvious supposition is that the picture is an allegory in honour of Newton. But there is, one suspects, more in it than meets the eye. (All pictures on this page are reproduced by gracious permission of His Majesty the King).

Regarding delivery . . .

During the past 2 or 3 years difficulties in obtaining labour and additional equipment have made it impossible to meet the constantly increasing demand for 'Hopton-Wood' Stone.

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The Electrical Section at the Building Centre, Maddox Street, London, W.1, provides interesting illustrations of electrical application in domestic and industrial premises.

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A.R. 1:1:47

continued from page 42]

'I thoroughly disapprove of the whole affair. . . . Commercialism has won for the time, but I doubt its staying power.'"

The choice lay, of course, not between MacColl and commercialism, but between Blomfield and Macartney, between the bluff corsair and the skilled ship's captain. Piloted by Sir Mervyn Macartney, the REVIEW achieved its first objective with the stabilization of the Georgian Revival some time before the first world war, a work that was rounded off by his successors, Ernest and William G. Newton. It was not until the neo-Georgians, the centre party of architecture, revealed their inevitable limitations that the REVIEW took the final step of backing the modern movement, thus achieving the unpleasing distinction of becoming *avant garde* in middle age. The full list of the editors of the REVIEW is as follows: Sir Mervyn E. Macartney, Ernest Newton, W. G. Newton, Christian Barman, H. de C. Hastings, J. M. Richards, Nikolaus Pevsner and Osbert Lancaster.

War Damage in the Russian Zone of Germany

LEIPZIG: ST. THOMAS, essentially intact; ST. NICHOLAS, essentially intact; OLD TOWN HALL, badly damaged, but again in use; OLD EXCHANGE, destroyed; OLD THEATRE, destroyed; ROMANUS HOUSE, badly damaged; AECKERLEIN HOUSE, badly damaged; NEW THEATRE, burnt out; UNIVERSITY, burnt out.

Public Lectures at the Courtauld

The following public lectures will be delivered at the Courtauld Institute during Lent Term, 1947: *Veronese*, by Professor P. Hendy, January 14; *Poussin*, by Anthony Blunt, January 21 and 28, February 4 and 11; *English Sculpture in the Sixteenth and Seventeenth Centuries*, by Professor Geoffrey Webb, February 18 and 25, March 4; *The Influence of Bernini in England*, by Dr. R. Wittkower, March 11. All lectures begin at 5.30 p.m.; tickets may be obtained from the Registrar, Courtauld Institute of Art, 20, Portman Square, London, W.1.

CORRESPONDENCE

Industrial Design Number

To the Editor,
THE ARCHITECTURAL REVIEW

SIR,—May I congratulate you on your special October number devoted to Industrial Design, and thank you for a valuable contribution to the pictorial documentation of the subject. The opportunity for comparison between British and foreign standards will be especially helpful to manufacturers, designers, critics, and to the work of the Council of Industrial Design.

In the editorial introductory note, you made reference to the last ARCHITECTURAL REVIEW Industrial Design number in 1935 and linked it, not unjustifiably, with the "Britain Can Make It" Exhibition as two large-scale reviews of industrial design ten years apart. It is worth recording, I think, that there is an important personal link between the two events, since Mr. R. Dudley Ryder, who as a member of your staff in 1935 made an outstanding contribution to your publication in that year, is Manager of the "Britain Can Make It" Exhibition and has played an even more notable part in its planning and organisation.

Yours, etc.,
S. C. LESLIE, *Director*,
The Council of Industrial Design.

War Damage in Vienna

The Editor,
THE ARCHITECTURAL REVIEW

SIR,—Let me congratulate you on the admirable plan for the St. Paul's area in your new special number. May I add a piece of good news by way of mild correction to something on page lxii among the reports of continental destruction? In Vienna the Albertina was not destroyed. The hairpin-shaped ramp around the end of the building was hit and is impassable, but the Albertina itself was hurt only by concussion. When I was there early in July the familiar statues of Apollo and the wine were in place in the long drawing-study room, and the music-library on the floor above was functioning; repairs to broken glass, etc., were in progress, and the collection of drawings was coming back. In all other respects your report is accurate so far as I know. The bronze statues, however, on the Donner fountain were replicas, the lead originals having been removed to the Baroque Museum in the Belvedere.

Yours, etc.,
WINSLOW AMES.
Haverford, Pennsylvania.

Competition

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Last date for submitting designs—30th June, 1947.
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LESLIE TAIT,
Chief Education Officer.

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